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### LITERATURE.

*The Encyclopaedia Britannica.* Ninth Edition. Vol. I. (Edinburgh: Adam & Charles Black, 1875.)

To write an adequate review of an Encyclopaedia would manifestly be beyond the powers of any modern critic, however plausible might be his pretensions to universal knowledge: but nevertheless it ought to be possible, without incurring the imputation of impertinence towards those distinguished persons who have offered to contribute to this publication from the stores of their own special knowledge, to write a modest notice of the present volume, contrasting it with its predecessors in respect of its general plan and execution.

The prefatory notice by Professor Baynes expresses in well-chosen language the special character which has during the last sixty years distinguished the *Encyclopaedia Britannica* from other similar works; and inasmuch as this first volume of the new edition, which concludes with the article "Anatomy," may reasonably be taken to be a fair sample of the whole, it is less difficult than might at first be supposed to enquire how nearly the actual work approaches the high standard which he has laid down. The last edition, which had been eight years in course of publication, was completed just fifteen years ago; but the edition which preceded that—*i.e.*, the seventh, which throughout bears the date of 1842—is the one which has been chiefly chosen by us for comparison with the present, because in itself it formed a more definite advance upon its predecessors, and also because it marks a period of more convenient length for our purpose. The period which has been thus selected for comparison represents just the lifetime of one generation; but in the domain of the physical sciences it marks, as Professor Baynes has concisely indicated, a progress in conception, classification, and terminology which is almost equivalent to a revolution; while in all those other departments of accurate and useful knowledge which are traditionally comprehended within the limits of an encyclopaedia, progress also has been made of scarcely inferior importance, which it is not so easy to characterise, and which therefore runs the risk of being overlooked. It so happens that this first volume does not comprise its proportionate share of those alphabetical headings which are associated with the most striking achievements of modern science, and consequently our criticism on this occasion will be mainly devoted to that other class of articles which deal with literature, history, and philosophy,

or, as Professor Baynes has phrased it, with "Man in his individual powers, complex relationships, associated activities, and collective progress." This circumstance is, in one respect at least, fortunate, for it is the less popular departments of scientific knowledge, which have been gained from the cloudland of idle curiosity by the application of those potent instruments of modern research, Philological and Historical Criticism, that require the assistance of a new edition of the *Encyclopaedia Britannica* to obtain for them adequate recognition, and to assign them their due place by the side of the physical sciences. Now it was exactly in these subjects that the old Encyclopaedias showed themselves, according to modern ideas, to be most defective. In natural science they were undoubtedly on a level with the best knowledge of their time, and in their technical and literary articles there still seems but little to complain of; whereas the notices they gave of persons and things connected with ancient history are scarcely above the level of Lemprière, and the field which has now been mapped out and surveyed by comparative philology they occupied either with baseless conjectures or old wives' tales. It is therefore pleasing to observe that, on the whole, this opportunity for improvement has not been neglected. As two signal examples of the degree of change that was required, reference may be made to the articles headed "Alphabet" and "Alexander VI." in the edition of 1842, as compared with those in the present volume. Thirty years ago Mr. Thomas Jefferson Hogg thought it appropriate to the dignity of an Encyclopaedia to ridicule with learned ignorance and laboured Scotch wit the theory which at that time had been sufficiently demonstrated, that the source of the alphabet was to be looked for in Egyptian hieroglyphics, and to throw doubts upon the debt which in this respect Greece owed to Phoenicia; but Mr. John Peile, who has now undertaken this subject, shows how completely his mind is open to the results of the latest research by his acceptance of the discovery which finds the origin of the cuneiform character in the non-Semitic predecessors of the Assyrians. Similarly in 1842, it was held sufficient to dismiss Pope Alexander VI. with the following brief paragraph:—

"Had four bastards when he was cardinal, for one of whom he had so great an affection that he stuck at nothing in order to raise him: designing to poison some cardinals, he was poisoned himself (see *Borgia*)."

On looking out the reference to *Borgia*, we find merely some vapid speculation on the motives which could have induced Providence to permit to exist such monsters as Caesar and his father. The present edition contains an article nearly seven columns long, by Mr. Richard Garnett, who treats his subject under the light which German historians have lately thrown upon it, and at least shows that it is not unworthy of so lengthy a treatment. Though, however, there is under these subjects much to praise, there is also a good deal that must not be passed over without censure; for there are a considerable number of minor articles on subjects connected with ancient

history which display a very slipshod method of treatment. In this instance, as in almost all the others where serious fault may be found with the value of this publication, the explanation is at once to be found in the circumstance that unworthy articles have been too readily transferred from old editions, and in the almost pardonable belief that if only the longer dissertations can be kept up to the high-water mark of progressive science, the shorter notices may be left to shift for themselves. It is only in this way that we can explain, but not excuse, the old-fashioned blunders which disfigure, among others, the articles headed "Aborigines," and "Ahenobarbus;" where we read, under the former,

"that the Latin nation was formed by the union of an Oscan and a Pelasgian tribe, as is proved by the circumstance that the structure of their language discloses numerous words closely connected with the Greek, and also numerous words that are of an entirely different origin."

And under the latter, that

"the name was derived from the red beard and hair by which many of the Gens Domitia were distinguished."

It is to this same cause of insufficient editorial supervision that we may most probably attribute the disproportionate space which is appropriated to some of the headings. The Acropolis, for example, concerning the topography of which modern investigation has been particularly active, takes up no more than fourteen lines, and the Alhambra three columns; Dean Alford has more than four columns of graceful eulogy signed by Charles Kingsley, while Dean Aldrich is disposed of in less than one; the life and character of the great Akbar, and the philosophic position of Albertus Magnus do not occupy much more than half a page each; whereas to Addison, whose fame is independent of any Encyclopaedia praise, nearly nine pages are devoted.

It is, however, an invidious task to pick holes in a work which in its general execution fully satisfies the expectation with which its appearance has been awaited, and therefore we would rather turn to those articles which entirely reach the highest standard of performance which any critic could frame, and upon which will depend its permanent value for instruction and reference. Among these longer articles more particular reference may be made to those which deal with geography. Colonel Yule writing on "Achin" and "Afghanistan," Mr. A. Keith Johnston on "Africa," and Mr. David Kay on "Algeria," and Mr. Ball on the "Alps," have each treated their subjects in that exhaustive and honest manner which might have been anticipated from their reputation, and at the same time have not disdained to express their accurate knowledge in a style that attracts and convinces the class of ordinary readers, for whose benefit, it must never be forgotten, Encyclopaedias are really published. The article on "America" which is unsigned, is spoilt by gossiping narrative and unsound speculation; for both which reasons we were not surprised to find that it is substantially reprinted from the edition of 1842. The articles on "Adulteration," by Mr. H. Letheby, and on "Aero-

nautics," by Mr. J. Glaisher, are also all that could be wished. Upon those on theological subjects, which we have carefully compared with the corresponding ones in Smith's *Dictionary of the Bible*, it is not easy to give a concise judgment. They are contributed by students who have manifestly taken great pains to acquaint themselves with the most advanced German criticism, and who are not afraid of its results. Dr. Donaldson's article on the "Acts of the Apostles," seems to us to express with much impartiality the many conflicting opinions which have been held touching the authenticity and character of that book, and to indicate his own conclusions with much discretion; but Dr. Davidson, who writes concerning "Adam," has not escaped unscathed out of the furnace of German and Dutch criticism, for it can only be from thence that he has drawn that infelicity of language and thought which repeatedly induces him to style Adam and Eve "the two protoplasts," and to remark of the Fall that it was at once one of the most fortunate facts in man's history, and also one of the saddest. In this same connexion, attention may be called to a series of articles which are signed "A. B. G.," upon Puritan and Presbyterian Divines, which are so original in their information and in their appreciativeness as to form quite a novel feature in this work. There is also an entirely new article by Professor Nicoll on "American Literature," which within the limits of some sixteen pages not only summarises the leading characteristics of all those American writers who are at all known on this side of the Atlantic, but also introduces us by name and with a convenient epithet to further crowds of American literary men; and this with a dazzling brilliancy of illustration and a wealth of epigram which, we should imagine, must now for the first time figure in the solemn quarto pages of an encyclopaedia. Another new article which ought not to be passed over in silence is that on "Alchémie," by M. Jules Andrieu, who writes on a captivating but obscure subject with the enthusiasm of a genuine student. The reader will pardon a little exuberance of language, and an inordinate use of antithetical tropes, in consideration of the decisive manner in which the writer vindicates for his half-forgotten heroes a high position in the historical evolution of scientific thought. The longest article in this volume is that on "Agriculture," and though its author no doubt expounds with suitable illustrations the principles and practice of high farming and its scientific methods as carried out in the best districts of Great Britain, yet it cannot be said that in other respects he has put before himself the comprehensive ideal to which an Encyclopaedia article on such a subject should conform. His historical sketch is miserably inadequate, except in so far as he quotes from the early English writers, and these quotations are borrowed from earlier editions of this publication; he hardly refers at all to the practices of other nations, and is totally silent upon that important branch of his subject which has lately been invested with a peculiar interest, viz. the mode of tenure

and cultivation which is summed up in the phrase "village agricultural community." The article on "Acclimatisation" by Mr. A. R. Wallace is also disappointing, though for different reasons. It seems to us to be characterised by a certain looseness of thought, and an unintelligent application of the theory of natural selection, which produce upon the mind of the ordinary reader a general indistinct impression, and leave him to reflect that much yet remains to be done to bring this attractive subject within the range of scientific method. On philosophical subjects the articles are uniformly good. That on "Aesthetics" by Mr. J. Sully gives an admirable historical disquisition on the subject, which perhaps is the only fashion in which he could have treated it; but the high character of what he has done suggests a regret that he has not ventured to found upon the learning he has gathered an original dissertation of his own. Professor Croom Robertson has contributed a number of minor articles, and whether in his biographical portrait of "Abelard," or in his explanation of the philosophical use of the word "Analysis," he is always full in his knowledge, clear in his own thoughts, and popular in his style. In natural science proper, the chief articles in this volume are four in number—two by Professor Huxley on "Actinozoa" and "Amphibia," one by Mr. D. Thomson on "Acoustics," and the concluding article on "Anatomy" by Mr. W. Turner.

We have thus briefly run through the leading contents of this volume, and if it may be thought that we have been too uniformly adverse and hypercritical in our short comments, it should also be recollected that the mere quotation of some of the names of the contributors which we have mentioned is in itself a higher guarantee of excellence than the fulsome commendations of any critic, and that it is this very high standard attained by the majority of the articles which shows out by contrast the slightest unevenness of work. The faults of the volume are almost solely those which it has inherited from its predecessors, its merits are all those of its present editor and contributors. We could have wished indeed that Professor Baynes had been energetic enough to take one important step, of which the advantage is repeatedly suggested on any chance opening of this book, and had boldly reverted one degree nearer to the type of the great *Encyclopédie*, by eliminating from these pages the mention of all those unimportant men, places, and things—e.g., "Achan," "Ai," and "Almoner"—which cannot be so treated as to deserve any place whatever in the sphere of universal knowledge, and may safely be relegated to the care of special dictionaries. It was one of the great merits of the French Encyclopaedists that they transformed Chambers's dictionary of useful information into an Encyclopaedia which attempted to rearrange human knowledge, as an organic whole, from the point of view of its comparative value and scientific worth. The earlier editions of the *Britannica* adhered to the same principle, and now that countless minor works, and notably the *English Cyclopaedia*, have satisfied amply the wants of the merely curious, it would have been worth

some trouble to purge this edition of a quantity of superfluous matter which can never be required by those who will consult this book for its primary purposes. This, however, is a fault rather of excess than defect, which does not substantially affect the pre-eminent merits of this publication; and, in conclusion, it remains to express our deliberate opinion that if the following twenty volumes maintain, or even approximate to, the excellence of this first instalment, the reading public of the Anglo-Saxon race will have deep cause for gratitude to the publishers for having undertaken what must be nothing less than a gigantic speculation, to the editor for years of imperfectly recognised toil, and to the various contributors who worthily occupy the places of those who formerly made the reputation of this Encyclopaedia.

JAS. S. COTTON.

*Lives of the Queens of England of the House of Hanover.* By Dr. Doran. Fourth Edition. In Two Volumes. (London: R. Bentley & Son, 1875.)

We are not surprised that these handsome volumes should have attained to the distinction of a fourth edition. Biography can be dealt with after various fashions. There is the severe style, which loves to clothe its central figure with abstruse reflections, manufactured erudition, and a rhetoric too considerate of that dignity which is said to be due to History. There is the style of the essayist, which discards the ordinary narrative of mere facts for a pure criticism on the work achieved—by which the individual is lost in his labours. There is the dramatic style, which seeks by startling contrasts to bring out in bold relief only the striking incidents of the memoir, to the exclusion of the tamer and more homely events—where the light overdazzles us for want of shading. There is the Carlylese style, where the living man with all his faults and virtues is portrayed by, and not at the expense of, his work, and where every petty detail preserved by biography inculcates a moral lesson. There is the religious style, the sentimental style, and the egotistic style, where the writer treats more of himself than of his subject. Lastly, there is the light, chatty style, where anecdote and gossip reign supreme, and dry facts never intrude. And it is to this last class that the work now before us belongs.

Dr Doran is essentially the chronicler for the earlier stages of the Georgian era. He writes in an easy jaunty fashion, at times verging on flippancy, is never dull, and contents himself with selecting only the lighter and more amusing episodes in the biography of his heroines. He delights in recording the gossip of the back stairs, naughty flirtations and domestic wrangles. His pages are full of those scenes that Lord Hervey loves to describe—jealousies, petty quarrels and discussions, small talk, and incidents that bring out the weaknesses of women and the vices of men. His information, though not pretending to much originality in the way of research, is yet well put together and told attractively. That he has not laboured in vain is evident by the success his work has obtained. Nor is this success to be wondered at. A book which is easy to

follow, which never needs skipping, and which deals largely in anecdote and scandal, while possessing claims to be considered as History, is always sure of readers.

Dr. Doran's volumes consist of biographies of Sophia Dorothea of Zell, the wife of George I.; of Caroline Wilhelmina Dorothea, wife of George II.; of Charlotte Sophia, wife of George III.; of Caroline of Brunswick, wife of George IV.; and of Adelaide of Saxe Meiningen, the wife of William IV.

The story of the unfortunate consort of the coarse, sensual, first George is well known. Every schoolboy, to use the favourite expression of a late historian, is acquainted with the circumstances of her birth, her ill-fated marriage with Prince George, the intrigues of the odious Madame von Platen, her intimacy with the fascinating Königsmark, and her wretched imprisonment in the Castle of Ahlden. As with Mary Queen of Scots so with Sophia Dorothea, the chief question that her biographer has to answer is, was she guilty? We know that she admired Königsmark, that he was her early companion, and that she always entertained very friendly feelings towards the handsome colonel of the Guards. But was the intimacy criminal? Dr. Doran, with as much gallantry as success, proves the charge to be utterly unfounded. Of late years a voluminous correspondence, purporting to be letters between Sophia and the Count, has been discovered in Sweden, and if it is genuine the question of the unhappy woman's innocence is at an end. These letters consist of mutual assurances of love and everlasting fidelity, of plans for privately meeting, and of complaints at separation. In them Sophia speaks in the most fervid manner of her *ardeur*, reproaches her lover for his coldness, and declares herself ready to sacrifice her reputation for him, and to accompany him to the remotest corner of the world. The famous "casket letters" could not be more damning. But Dr. Doran alleges various reasons for regarding this correspondence as a gross forgery. In the first place, Sophia Dorothea, it must be remembered, never had the guilt implied laid to her charge. At the trial the name of Königsmark was never once mentioned. Glad as both Prince George and his mistress Von Platen would have been to prove her *liaison* with the Count, they felt they had not a shred of evidence to go upon. Spies were set about her, strict search was made amongst her papers, but all the wiles of espionage failed to bring to the light the requisite proofs. The charge of adultery having fallen through, whatever suspicion might insinuate and scandal allege, Sophia was punished by her consort solely on the grounds of disobedience and desertion. Where were these letters at that time? By whom were they concealed? How did they find their way into Sweden? It is said they were captured at great peril, costing the life of a brother and the freedom of a king's mother. Yet no one ever heard of the robbery, or the means by which it was effected. Again; we know how closely the Princess and the Count were watched in order that a case might be made out against them. Is it therefore conceivable that they should have written to

each other in a strain fatal to life and honour if discovered, should have sent their letters in the ordinary way through the post, and when received should have continued to preserve them? "If two persons," writes Dr. Doran, "knowing they were watched and their letters detained, could write such fiercely ardent assurances of mutual love, express such utter contempt for the consequences of discovery, and explain to one another how they were tricked and betrayed, they must have been hopelessly insane."

The thought that human nature can sink itself so low as to forge letters with the idea of slaying reputations by the forgery, is one of the most repulsive that can be entertained. And yet it has been done. Numerous were the letters forged in France to destroy the reputation of Sir Isaac Newton. Letters of Shelley to his wife containing vile aspersions against his father have been forged. Letters of Byron have been forged. As a mere matter of business, the manufacture of forged letters, at critical moments when the demand is likely to be eager, is always active. "Till something more," says our author,

"is known of the history of the alleged correspondence between Sophia Dorothea and Königsmark—of which correspondence nothing was known to the world till more than a century after her death—let us put against it her own assertions of her innocence. It is only a woman's word; but it was asserted on solemn occasions, and it may surely be accepted against the letters which were not put forth till long after she too was dead and defenceless, who when living was not charged with the guilt which this mysterious correspondence would cast heavily upon her."

In his life of Sophia Dorothea Dr. Doran shows his literary ability, and the method in which history should be treated, to the best advantage; but it is in his accounts of Caroline of Anspach and of Caroline of Brunswick that we come across the racy *raconteur*, the man who dearly loves to impart the last scandal, the last bit of gossip, the wrangles in high life, the talk of the clubs and coffee houses, and the domestic feuds of the Court. By the light of his pages, as with the chatty letters of Horace Walpole, we are led to form an excellent idea of the manners and customs of our ancestors, of their mode of life, their tastes, sports, and dissipations, and the standard as to faith and morals that they affected. Delving in the rich mines of Walpole and Hervey, Dr. Doran reproduces a good picture of the past. The clever, hard, faithful Caroline, the consort of George II., stands out in bold relief against the background of chat and scandal that the author environs her with. We see her deep devotion to her coarse, brutal little husband, whose one only good point appears to have been his courage. We read how her royal consort quarrelled with her, swore how deeply he was attached to her, neglected her, and made her receive his mistresses. We hear of the wrangles that ensued between the Court and Leicester Fields, where the Prince of Wales—hated, we know not why, by his parents—and "cette diablesse Madame la Princesse," his wife, kept their royal state, and gave back with interest the love that was meted out to them by the monarch and his consort. We see the King offering his addresses to the beautiful Mary

Bellenden and being most saucily snubbed. We hear much of one Mdme. Walmoden, and of others who were enrolled among the list of favourites. We are introduced to the men of the day, see them, and listen to their doings. There passes before our eyes the cynical, unbelieving Walpole, who averred that every man had his price, and showed by his doings that he was not mistaken. We listen to Hervey's sneers as he amuses his Queen by his pitiless gossip and fiendish inuendoes. We see the courteous Chesterfield, a smile on his face and treachery in his heart; the half-mad Dean of St. Patrick's, savage with mankind for his non-promotion to a bishopric; the author of the *Dunciad*, smiling, spiteful, and with a wit that loves invective; the servile Hoadley, serving God and Mammon with wonderful success; the charming Lady Suffolk, the beautiful Mrs. Howard, and all the Graces of the Court. We read of the customs of the time—how men and women intrigued, how appointments were bought and sold, the thousands that changed hands at cards and whist, the races that were run, the bottles that were drunk, the outings at Bath and Tunbridge, Harrogate and Scarborough, the quaint old tunes that were played, the stiff formal dances that were severely stepped, the game of tennis, and the like. Last scene of all, we see the Queen on her deathbed, the King by her side sobbing, and the courtiers gravely expecting the worst. "You will marry again," says Caroline to her husband, "I beseech of you to marry again." "Non, non," replies the King, his voice choking with emotion; "j'aurai des maîtresses." Before such a scene satire and irony stand dumbfounded; still, the answer not inaptly shows us how society lived, and what it thought, in the days of the hero of Dettingen. And if the reader wishes to see how hollow it was, how pernicious its tone, how coarse its fine men and great ladies were, how despicable, artificial, and unwholesome was the atmosphere all around, let him read and study for himself the pages of our author.

Of the sad story of the life of Caroline of Brunswick, even Dr. Doran cannot give us much that is new, but he puts his facts and statements before us in so pleasant and agreeable a manner that they may strike many as new. Dr. Doran has the happy faculty of sketching character in a few light touches, and of illustrating events by an anecdote, which make his chapters always readable, and even when instructive prevent him from being dry. To the lover of gossip the life of Queen Caroline is a rich mine. Who is there that does not know her sad history? Brought up in a vicious Court, educated by her weak, coarse-minded mother, married to a heartless worldling, separated, shunned, seeking the society of her inferiors since she was denied that of her equals, her biography is but the story of passion uncontrolled, flippancy, indiscretion, exclusion, and a bitter mortification that finds its only solace when life is ended.

"Nevertheless, for this poor woman," writes Dr. Doran, both wisely and mercifully, "there is something to be said. She was ill-educated, religiously educated not at all, and never had religious principles as expounded by any particular

church. Her mother was a foolish, frivolous woman, and her father whom she ardently loved, a brave, handsome, vicious man, who made his wife and daughter sit down in company with his mistresses. With such an example before her, what could be expected from an ardent, spirited, idle, and careless girl? Much—if she had been blessed with a husband of principle, a man who would have tempered the ardour to useful ends, guided the spirit to profitable purpose, and taught the careless girl to learn and love the cares, or duties rather, which belonged to her position. But by whom and what was that Princess encountered in England, whither she had come to marry a Prince who had condescended to have her inflicted on him, and bringing with her the memories of pleasant communings with more courteous wooers in Brunswick? She met a husband who consigned her to companionship with women more infamous than even she herself became, and whose interest and business it was to render the wife disgusting to the husband. They speedily accomplished the end they had in view, and when they had driven the wife from the palace, they endeavoured to prove her to be guilty of vices which she had not then in common with themselves and her husband. If he ever justly complained of wrong, he at least took infinite pains to merit all that was inflicted on him. He outraged every sense of justice: when steeped to the very lips in uncleanness, he demanded that his consort should be rendered for ever infamous for the alleged commission of acts for which he claimed impunity on his own account."

The biographies of the consorts of George III. and of William IV. are interesting, but their chief value lies not so much in the account of the individuals themselves, as of the history of the period in which they lived and of the mention of their contemporaries. We can only direct the attention of the reader to their pages: they will repay perusal.

Dr. Doran's volumes supply a gap in our historical literature that has too long been left a blank. Of the period embraced by his work we have ample material—biographies, diaries, journals, *mémoires pour servir*, and the like—for the compilation of a worthy and interesting history of the Queens of the House of Hanover. It has been for Dr. Doran to collect this information, to winnow its chaff from the grain, and to present it to the public in a most lively and readable shape. He has shown that biography can be accurate without being dull, and full of gossip without erring against good taste. He has commanded success, and he has deserved it.

ALEX. CHARLES EWALD.

*Statement exhibiting the Moral and Material Progress and Condition of India during the Years 1872-73.* By Clements R. Markham. Ordered by the House of Commons to be printed June 2, 1874.

(Second Notice.)

THERE is no function of government which in India more affects the welfare of the masses than the administration of the Land Revenue. Indian writers, in discussing the subject, frighten away English readers by a needless use of technical terms; but the principle of all the systems is simple, and should interest every one acquainted with the great branch of political economy, the Theory of Rent.

From time immemorial the ownership of

the land in India was vested in the ruling power, and the resources of the Government have been therefore supplemented by a right to what in the nature of things must ever increase in value, the rent of the land. In a great part of the country the English Government have preserved this right intact, and receive the rent directly from the cultivator. This is the Ryotwar system in force in most parts of the Madras and Bombay presidencies. In the North West Provinces the Government receive the rent from the village communities as separate entities. This constitutes the village system. In Bengal and parts of Madras the Government divided the land into estates, which they made over to the persons who had previously collected the rent, and fixing this in perpetuity at the existing money rate, in fact alienated all future increment of the rent for the benefit of the collectors, called Zemindars, and this constitutes the Perpetual Settlement system of Lord Cornwallis.

Each system has its own advantages and defects, and it is natural for Englishmen, accustomed to the existence from time immemorial of a landed aristocracy, to grasp at once at the advantages of the Perpetual Settlement which created such a class in India, and to ignore the benefits of systems which do not admit the existence of such a class. Yet the Ryotwar system as now carried out in most of the districts of the Madras presidency, would appear, if fairly examined, to be one of the not least successful efforts of our philanthropic rule.

Mr. Markham's statement gives ample details of the pains that have been taken in Madras to survey scientifically all the cultivable land, to make maps of every existing field, recording every existing right, and to fix on each field a money demand, calculated on the grain value of its produce, ample care being taken that this should not exceed one half of its net produce, i.e., one half of the real rent according to the Ricardo theory. It has been objected to the Madras system that it entails a yearly settlement with the cultivators, but objectors are hardly aware that this is absolutely necessary in their interest. The Madras peasant proprietor holds his land on a perpetual tenure, subject to the regular payment of the demand, and in the case of dry cultivation he is responsible for that payment whether he cultivate the land or not, unless he formally notifies in writing by a certain date in the year that he has abandoned any field entered in his name on the village register.

In the case of irrigated land, however, there is a contract on the part of the Government to supply water sufficient to bring the crop to maturity, and if the crop fails from want of water, no payment is required. Irrigation, when sufficient, gives a large profit to the cultivator, who then pays a proportionally large assessment; if the supply of water fail at a critical period, the whole crop is lost, and justice requires that a remission of the rent, which in this case is partly a water charge, should be granted. Irrigation works, therefore, necessitate a yearly settlement with the cultivators, who share with the Government the risk of total loss in case of failure of the water supply,

and the large profits of success. In Madras any landed proprietor may construct an irrigation work at his own risk and outlay, in which case he is responsible for the rent of the land only, and the Government shares neither in the risk nor profit of the venture. It would be difficult then to improve the position of the peasant proprietors of the Madras presidency. They have absolute fixity of tenure, subject to the payment of a moderate ground rent; they can obtain a map of their holdings, as scientifically accurate as that of any property in England; they can reduce their holdings at will, and introduce any permanent improvement without addition to their rent; and that this is in fact most moderate is proved by the regularity with which it is paid by the whole body, the majority of whom do not pay more than one pound a year in rent, and pay it on the day.

It would be a mistake to consider the smallness of the general mass of holdings as a sign of the wretched poverty of the agricultural class. There are large peasant proprietors, but the system in force allows every day labourer to possess his own plot of ground, and to be as independent in that possession as his wealthiest neighbour. It is a singular fact that the late Mr. J. S. Mill suggested the application of the Ryotwar system as the remedy for the agricultural difficulties in Ireland. It would possibly be a complete remedy, but unfortunately requires as a preliminary the impossible cost of purchasing out all existing rights of the present proprietary.

The village system of the North-West Provinces is probably in effect not very different from the Madras Ryotwar, though less care is taken of individual rights; and it would seem to encourage a species of communism rather than personal proprietorship; but of this system I have no personal experience.

The blot on the zemindarry system of Bengal is that, in effect, the rights of the cultivators were absolutely ignored. Such was not the original design, which—while it created a body of large proprietors, who were alone to be responsible to Government for the permanent demand on the estates—intended to preserve at the same time the existing rights of the cultivators. In early times of depression, however, the zemindars failed to pay their rents; the estates were sold in default; and, as shown by Mr. Markham, within ten years there was a complete revolution in their ownership. Increased powers over their ryots were granted to the zemindars to enable them to meet the Government demand; the rights of the actual cultivators were soon ignored; and they shortly became mere serfs on the property, subject to every exaction and wrong. There were no surveys, no registries of the land; the zemindars leased out their lands at will, and grew wealthy simply by the fact that the Permanent Settlement had fixed the Government demand on them for ever, while there was no legal limit to their own exactions. To the honour of Sir George Campbell, the last Lieutenant-Governor of Bengal, he was the first to attempt to remedy these crying evils. By means of a registry requisite to levy the road-cess, he made a

first attempt to record the rights of the cultivators; and, instead of selling estates in default of payment by the zemindar, the practice has been introduced of taking them under direct Government management. In effect, the Ryotwar system is being carried out where it is possible without breach of faith. Such examples must prove most beneficial: the worst class of zemindars will be constrained, the better class be led, to respect their tenants' rights; while a growing spirit of independence in the ryots themselves, proofs of which are shown in Mr. Markham's report, gives ground of confidence that, as a class, they are learning to protect themselves.

Mr. Markham's section on the Land Revenue is admirably clear and complete. I have endeavoured to represent, free from all technicalities, the existing state of things under the more important systems; and having had charge of districts in the Madras presidency, both under Ryotwar and Permanent Settlement, I have written with personal knowledge of both, and, I believe, without foregone prejudice in favour of either. I think that the peasant proprietors of Madras are as happily situated as any class of cultivators in the world: they are not rich or educated, but they enjoy a rude plenty, and have few wants; they have nothing to fear but the natural vicissitudes of the seasons, and to them at least the English Government has given that priceless boon, personal independence, and the means of obtaining moderate material prosperity.

It would be impossible to go through a tithe of the subjects regarding which Mr. Markham's Statement gives details. Among the luxuries of civilisation our rule has bestowed on India a paper currency, which, for some years a mere convenience to the English in the Presidency towns, and used only as a means of remittance by native traders, is beginning to gain the confidence of the most suspicious race in the world, and since the introduction of ten-shilling notes to be even used in the ordinary transactions of petty trade. Such a medium of circulation, introduced in the year 1861, must prove of the greatest convenience to the trade of a country in which a cumbrous silver currency was alone previously in force, and guarded as it is by the most careful regulations, can run no risk of depreciation. The Post-office performs its functions at an even cheaper rate than in England, and a letter is carried for three-farthings from Peshawar to Cape Comorin. All the important towns throughout the Empire are connected by the electric telegraph, which wealthy natives sometimes employ as an ordinary means of correspondence. The Indian system is connected with England by three different lines, and the news of every important event in Europe—the fall of a dynasty, the defeat of a ministry, the winner of the Derby, are flashed within a few hours to the remotest stations of our great dependency.

It is not to be supposed that a Government which makes somewhat a parade of its philanthropy should omit the subject of education from its programme, and there are in fact few that have obtained more attention, though unfortunately with less satisfactory results. The real difficulty is,

course, one of finance. It is impossible alike to educate or to feed a whole people out of the ordinary revenues, and it is at least matter for doubt whether it is worth while to provoke general discontent by imposing special taxes for the purpose. There is, however, in India a self-created additional difficulty in the educational system adopted, which requires that knowledge should be imparted through the medium of the vernacular languages. What the youths of India want to learn is the English language, and for this they will even pay. They only submit to the vernacular instruction forced upon them, in order to learn English. And this universal desire, so useful to the interests of our rule, we set aside in obedience to an educational hobby. A poor man will pinch sorely to afford an English education to his son, with the laudable hope of advancing him in life. He grudges the smallest cess collected from him for the introduction of a school to impart to the younger generation European knowledge through the medium of the vernacular.

The statistics on education given in Mr. Markham's Statement are so imperfect, that no trustworthy information can be obtained from them. In truth the work effected on the body of the people is nothing, while there are tangible results in the higher education of the few. The graduates of the Indian universities, and their predecessors educated in the old high schools, have proved themselves in the public service not unworthy of the teaching they received. They have entered into that service with an honourable determination not to disgrace their class; they have leavened the official world, and raised the tone of native official morality; with few exceptions they have proved that natives influenced by a European education are actuated by European notions of honour, and can be trusted like Englishmen in positions that require integrity. The Educational Department may be more proud of such a result, and may claim to have benefited India more, than if they had succeeded in planting an elementary school in every village in the country.

The great difficulty in India is to make the demands of a highly civilised government correspond with the financial necessities of a poor country—to indulge in the luxuries of education, sanitation, and other expensive ideas of modern improvement with foreign subjects who care little or nothing for such things, and bitterly grudge their cost. It is in the attempt to solve this problem that the experiment of introducing municipal institutions has been lately tried. The endeavour to revive the principle of self-government, inherent in the Indian village communities, is in itself excellent, but the experiment of raising local cesses for sanitary and other improvements requires close watching, as there is nothing that creates more general discontent amongst a people that do not value these things. Municipal taxation is generally levied in direct cesses, which are as unpopular as the income tax, and fall even on the poorest classes, and it will be wise to curb official zeal in such matters, and not to force expensive improvements upon an unwilling people.

Reviewing the whole results of our Indian

administration, it is a subject for just pride to feel that it has ever been actuated by high aims, and an unselfish desire to advance the prosperity of the people. Many mistakes have, of course, been committed, and much that we desire to effect remains to do. But, better than many of the luxuries of modern civilisation—telegraphs, railways, &c.—our rule has bestowed on the millions of our Indian subjects the priceless blessing of universal peace, and general personal security before unknown. We may fairly say of the English Government of India:—

“Tu spem reducis mentibus anxiis  
Viresque: et addis cornua pauperi,  
Post te neque iratos tremunt:  
Regum apices, neque militum arma.”

JAMES INNES MINCHIN.

*Scoti-Monasticon. The Ancient Church of Scotland. A History of the Cathedrals, Conventual Foundations, etc. By Mackenzie E. C. Walcott, B.D., Praeceptor of Chichester. (London: Virtue & Co., 1874.)*

It is so rarely in these degenerate days that we take up an antiquarian quarto, that the very sight of so goodly a tome in all the cunning garniture of gilding and leather has a tendency, at least in our mind, to disarm criticism and censure to no inconsiderable degree. We feel this especially in the case of the new volume which has just issued from Mr. Mackenzie Walcott's prolific laboratory. The size of this book, its outward appearance, nay, the paper and the presswork, merit our warm commendation. The copperplates we have seen before, still they suit their present domicile tolerably well. We are sorry to say that we cannot go much farther than this in Mr. Walcott's praise. Like Mr. J. H. Blunt, and Dr. Hook in old times, Mr. Walcott is a great person for manuals. It is not every one who can compile a manual successfully. We call to mind a letter of thanks in which Mr. Surtees, the historian, expressed his gratitude to a brother antiquary who had sent him a copy of a capital little guide to the cathedral of Durham, which is still a pattern of brevity and learning:—

“Why here's an abbey in octavo shut,  
Just like great Homer's Iliad in a nut!”

But Mr. Walcott does more than this. All the early religious system of Scotland, all the monastic and cathedral churches and churchmen, are brought within the compass of 428 quarto pages, index included. To produce this, half of the publications of the Bannatyne, the Maitland and the Abbotsford Clubs, with numerous other works of renown, have been thrown into Mr. Walcott's crucible, together with shreds of fiction and poetry, and the lucubrations of other writers who sit so far below the salt, that it is savourless when it comes to them. Out of this medley some alchemists, perhaps, might have extracted Corinthian brass. We think, however, that Mr. Walcott has tried to put more in than his pot would hold, and that in endeavouring to squeeze everything into it he has maltreated his materials and burned his fingers. We are certainly dissatisfied with the result. As Mr. Walcott observes, “his object was to produce a compact book, suitable to the

wants of the general reader, and yet not unworthy of the attention of the learned, for whose use I have appended a copious list of authorities and references both manuscript and in print." Now this volume certainly is compact, and is drawn up in a systematic manner. Whether it is suitable or not to the general reader, is a matter of doubt, but general readers are never too exacting. As to the learned, we scarcely think that they will be satisfied with Mr. Walcott's list of authorities and references, and with the use he has made of them. These lists appear in the front of the volume as a sort of standard of orthodoxy. And they are placed on a smaller scale, at the head of each chapter and subject. Once for all, let us tell Mr. Walcott that we do not like to have references huddled together at the head of a chapter, according to what seems to be the Chichester use, and after the fashion of chickens in a hen-coop. References ought always to be appended to the special fact of which they are the guarantee. It is, of course, more difficult to do this when the work in which they appear is a conglomeration of minutiae. We have no idea whatever of objecting to such conglomerations. But when authors, or editors, think fit to summarise in this way, accuracy and precision are indispensable. What can be the use of giving names and dates and small details in profusion, unless they are exact and authentic? We do not wish to be too hard upon Mr. Walcott. He has undertaken a difficult task; in some respects he has handled it with becoming dignity; and he writes also in a tone and spirit which many might copy with advantage. It is with no little regret, therefore, that we feel obliged to point out some blemishes in his work which seem to us to be of a very serious description.

At the end of his preface Mr. Walcott gives an imposing list of the authorities which he professes to have used. There were many others within his reach which are most unaccountably left out. When we mention among these the invaluable works of Dr. Reeves, the prefaces of Dr. Stuart to his grand work on the *Sculptured Stones of Scotland*, the *Book of Deer*, and other works of minor interest indeed, although still important, it is plain that there is something defective in Mr. Walcott's book. Of Mr. Skene's invaluable edition of *Fordun* Mr. Walcott makes a very insufficient use. In giving the list of the Bishops of Man and the Isles, Mr. Walcott does not seem to be aware that there is in existence such a book as the *Chronicle of Man*, and he is entirely ignorant of the list of the prelates which was drawn up by Professor Stubbs and printed by him in the *Gentleman's Magazine* for 1862. Compare this list with that given by Mr. Walcott, and what a difference! But those who wish to discriminate between careful and careless history must test Mr. Walcott's work with the notices of the Scottish sees and their officers in that tomelet of the new edition of Wilkins' *Concilia*, a posthumous memorial alas! of the skill and learning of Mr. Haddan, whose premature decease all scholars must continually deplore. Put, for instance, Mr. Haddan's account of the Bishops of Whithorne alongside of that given by Mr. Walcott—or take any other see you like. Mr.

Walcott, we observe, inserts this new edition of Wilkins in his list of commendable authorities. If he had used this particular volume, we should have had less to say about his shortcomings. And he might have used it, or at all events corrected his mistakes by it, inasmuch as Mr. Haddan's volume was issued at least a twelvemonth before the *Scoti-Monasticon* appeared. It is scarcely fair to treat the history of the great Scottish Church in so perfunctory a manner. We would rather have a few pages of the unpretending and trustworthy work of Mr. George Grub, than whole libraries of the mannaus or reprints which Mr. Walcott or Dr. Gordon seem always ready to produce.

We wish that Mr. Walcott had taken the pains to spell correctly the names of places and persons. Errors of this kind, many of which might have been avoided by using some ordinary directory, occur *passim*. We also observe some peculiarities in the use of the diphthong. *Praebenda* occurs with and without it, but Mr. Walcott is always true to *Praecentor*. One would have thought that this had been regarded as an English word ere this; at all events, it is not Mr. Walcott's fault if it is not so. *Praebenda* is a Latin word; *Precensor* has become an English one. If it is still to be written with a diphthong, we must expect to see *praecede*, *praefere*, *praecinct*, *praesume*.

It sounds strange to hear in 1198–9 of "the hon<sup>ble</sup> Roger, son of Robert Earl of Leicester" (p. 85). It is also strange to see it stated as a positive fact that Richard II. died and was buried at Stirling (369). In another place (300) Mr. Walcott makes him die there in 1326, many a long year before he was born. Blemishes like these might be multiplied to any extent. And here is a specimen of the mess in which Mr. Walcott's careless generalisations sometimes place him. He is speaking of the Friary at Dumfries, and the following is the conclusion of his account. "In 1357 James Lindsay actually poinarded his host Kirkpatrick, son of the Regent's murderer, at dead of night. John Duns, 'the subtle doctor, here took the habit of St. Francis' (the inverted comma is carried too far). In 1569 it was given to the magistrates" (p. 344). What was given? Mr. Walcott means the Friary; grammar "the habit of St. Francis." The Dumfries magistrates of that day would not have touched it with a pair of tongs!

We trust that Mr. Walcott, if his book goes to a second edition, will reconstruct and correct it. He loves his theme, and on that account we feel pained at being compelled to criticise it unfavourably. But Mr. Walcott seems to have other things in store for us. He hints, not obscurely, of the possibility of an Anglo-Monasticon proceeding from his laboratory. Does he remember the fate of Icarus? Let us deprecate beforehand in the strongest manner any attempt to borrow the wings of our noble Dugdale. Mr. Walcott has made an experiment already, and it has not been a successful one. Before he attempts another, let him try to repair the injury that he has unwittingly done to the great mediaeval Church of Scotland.

JAMES RAINÉ.

*Sorrow and Song: Studies of Literary Struggle.*  
By Henry Curwen. In Two Volumes.  
(London: H. S. King & Co., 1874.)

MR. CURWEN, if we do not misunderstand his exordium, has written these six "studies of literary struggle" to prove that Grub Street and its attendant misery are not things of the past. But of the half-dozen writers whose stories he adduces, not one, it should be pointed out, is an Englishman, or in other respects confirms the truth of his proposition. Henri Murger, who has the post of honour in this series, notwithstanding the lowness of his origin, and the excesses of his youth, was only prevented by a premature death from reaping the rewards of past labour. We must most emphatically protest against "Novalis" (Von Hardenberg) being deemed, in any way, a representative of "literary struggle," as from birth to burial nothing but the loss of his first love ever impeded the even tenour of his way. Petöfi and Edgar Poe both died a quarter of a century ago, and in lands where literature was but newly born. Eighty years have passed by since young Chénier perished on the scaffold, and if Balzac did not grow wealthy and prosper, ere he died four and twenty years ago, neither public nor publishers were to blame. If the aim premised were really Mr. Curwen's, he certainly has not kept to it, and we are glad he has not.

The authors whose lives Mr. Curwen has selected to typify the suggestively alliterative compound of "sorrow and song" are men whose stories must be badly told indeed not to prove interesting, even though the teller have few or no new facts to tell. But Mr. Curwen is determined not to be placed in the same category as Canning's "Knife Grinder;" rather than have no story to tell, he will construct one out of his heroes' books. "I have endeavoured," he candidly confesses, "to read the lives of my authors more through the medium of their own works than from any recognised biographies of the men themselves." Had Mr. Curwen been writing critical essays on the mental labours of these six men, we should have acknowledged the necessity of this method; but, in the present circumstances, such a system seems radically wrong. And the unavoidable result is that, instead of producing a standard work of reference, Mr. Curwen has contented himself with writing two volumes of very fascinating reading. Doubtless the reward, if less lasting, comes quicker for such books than for biographies which are strictly *mémoires pour servir à l'histoire*.

And yet Mr. Curwen has only partially adhered to his plan: De Mirecourt, for instance, would appear to have served for the basis of his story of Henri Murger. And a very charming, although ultra-romantic narrative has he contrived to construct out of it by the aid of several of *les scènes* of their unfortunate author's own *Vie de Bohème*. That Murger was, to some extent, the hero of his own works, it would be idle to deny; but that one tithe of the paradoxical sayings and improbable, not to say impossible, miseries endured by his Bohemians are to be fathomed upon their author, is ridiculous, all dispassionate people will allow. Even Mr. Curwen cannot expect his readers to

accept as anything but satire the passage he quotes from *La Vie* respecting one of the clique, whose residence, during a severe winter, was in the "Avenue de St. Cloud, in the third tree to the left after leaving the Bois de Boulogne, and on the fifth branch." Beginning life at the very lowest rung of the social ladder, and getting only the barest rudiments of education, Murger had necessarily to fight his way upwards through more than ordinary difficulties, and, dying early, had had no time in which to realise the results that would otherwise have followed his labours. The verity of his miseries cannot be denied, but the fact that he had selected literature for a profession must not be held accountable for them all. His employment by Count Tolstoy was the most fortunate circumstance of his youth, not so much because it lifted him into a superior sphere of life as from its leaving him plenty of leisure for study. His chief occupation at the Russian's seems to have been to cut and peruse the pages of new papers and journals intended for transmission to the Czar. Some of these publications passed through the hands of eight readers before they reached their destination, and De Mirecourt's remark that "when everyone else was served autocracy received them," is a fit satire on the way a despot is served. Mr. Curwen relates an anecdote of this period of Murger's career which, if true, illustrates the Frenchman's note:—

"At the time of the Revolution of February, Count Tolstoy was so overburthened with work that he requested his secretary to aid him in writing his despatches. . . . Murger finished the official letters, and then betook himself to the eighth chapter of *Orbasson*, for which the printers were waiting. This done, he directed his correspondence, and in error sent the secret despatch destined to the Czar to the editor of the *Corsaire*: 'Sire,—The Revolution is triumphant; Louis Philippe and his family have fled. MM. Lamartine, Ledru Rollin have—&c., &c.' If Niernmaire was astounded at this official intelligence, the Czar was not less perplexed at the news he had so anxiously expected taking the undecipherable form of an odd chapter of a sensational story, with the promise 'to be continued in the following number.'

The grandson of Peter the Great, De Mirecourt adds, had not the delicacy to return Murger's copy. In parting from Mr. Curwen's sketch of Murger, we note that his story of the "Bohemian's" last moments differs somewhat from other accounts. M. Pelloquet states that just before the poor fellow's death, a friend who had been to see him in the hospital withdrawing his hand said "Au revoir." "Non, adieu," responded Murger, and never spoke again. "He passed away," says the author of *Sorrow and Song*, "murmuring 'Pas de musique, pas de bruit, pas de Bohème.'"

Grimm's declaration that "Petöfi will rank among the very greatest poets of all times and tongues" will sound strange in the ears of most Englishmen, but to his myriad admirers in other European countries such praise will not appear exaggerated. The man whose poems translators have made almost as popular in German, Polish, French, Flemish, Danish and Italian, as in his native Hungarian, must necessarily be a poet of mark, although with the exception of the

short biographical sketch prefixed to a volume of translations from Petöfi by the late Sir John Bowring, and the usual scanty notices in the encyclopaedias, what English publication refers to the great Magyar poet? And yet, despite its brevity, the life of Alexander Petöfi was replete with romantic and strange vicissitudes, and in including it in his series Mr. Curwen has done well. For our part we are inclined to believe that Petöfi will some day be universally placed in the very first rank of lyrical poets. In short, we know of no recent memoir which has had a better *raison d'être*, and only regret that Mr. Curwen had not greater space at his disposal for a more extended sketch. The few translations which he gives of Petöfi's poems are less literal, but more fluent than those by Bowring, and seem to be a pretty close rendering of Chassin's, as his sketch, indeed, is apparently based upon the same authority's, but it is utterly impossible to transfer into the French the passionate language of Petöfi: there is something more akin to the great Magyar's "ever-questioning philosophy" in the English or the German, and Kertbeny's translations from Petöfi into the latter tongue are probably as close as poetical restriction will admit of. *En passant*, we would point out that the song which Mr. Curwen gives a translation of under the title of "Forward!" is not the "Talpra Magyar" at all, but a much less spirited composition; he has probably been misled by his French, or rather Belgian, authority.

In his memoir of Edgar Poe Mr. Curwen seems to have been rather more desirous to "adorn a tale" than to give the somewhat commonplace story of the poet's life. In all fairness to Mr. Curwen, however, it must be acknowledged that the inaccuracies of this life are not so much due to him as to his American authorities. In reading Griswold's *Memoir of Poe*, he has, like all impartial persons, naturally been disgusted with the biographer's open display of hatred for the subject of his story, and, asserts Mr. Curwen, when resolved to write the poet's life, "I began with a thorough determination to vindicate Poe from the aspersions Dr. Griswold had so cruelly cast upon him." After this assertion it seems strange to find Mr. Curwen declaring that "after sifting every item of evidence I could lay hands on for Poe and against Poe, my present monograph has turned out very differently from what I had hoped," and that he should then, notwithstanding the fact that there is scarcely an accusation made against Poe by his biographer but has been frequently refuted in print, repeat, as matter of fact, almost the whole of Griswold's calumnies! Elsewhere we have shown, upon irrefutable testimony, the utter falsity of Griswold's pseudo-*Memoir of Poe*, and it is neither necessary nor possible to recapitulate here the facts of the poet's career. Besides the misstatements, however, which Mr. Curwen has been led to make through following Griswold and his *alter ego* in the *Southern Literary Messenger*—this latter, doubtless, from Baudelaire's quotations—we find a few others new to us. Poe was born in 1809, not 1811, and we much doubt whether Mr. Curwen can give any authority, other than Griswold's,

for saying that the author of "The Raven" ever gave any other date. Upon what basis Mr. Curwen has raised his romantic superstructure of Poe's passion for Virginia Clemm having originated in 1822 we know not; but this we can say, if it be true, it is the most wonderful circumstance of Poe's life, the precocious young lady then being in her second year! Poe was first married to Miss Clemm in 1834, but she continued to reside with her mother until 1835, when, being only fifteen, she was again married to Poe, some doubts having been expressed as to the legality of the former ceremony. Poe's expulsion from the University of Virginia the unimpeachable records of the faculty disprove; and the statement, transcending Griswold, "that there was not a vice in the whole catalogue of human sins" that this young Yankee Heliogabalus "did not hasten to commit," is utterly disproved by facts. It is needless, however, to re-tread the weary maze of lies in which Griswold and others involved Poe's history, and which Mr. Curwen, through no fault of his own, has so innocently followed, quoting letters which we do not hesitate to call forgeries, and recounting disgraceful anecdotes which had no foundation in fact. How apt he has been to adopt the idea of Poe's badness is shown by his statement that the poet's first use of the *Broadway Journal* was "to attack his enemies at Boston"—an assertion which reference to the pages of that journal in the British Museum Reading Room would have disproved. That the "Helen" of the poem quoted at page 155, vol. ii., was "one of the wealthiest women" of New England will doubtless surprise the lady to whom Poe wrote the lines. She was not, is not, even rich. The poet's engagement with her was not secret, as stated by Mr. Curwen, nor was it broken off in the way he describes, as reference to the *New York Tribune* for June 7, 1852, will show. But enough has been said to prove that Mr. Curwen has been misled by his authorities with regard to Poe's character; he has dealt with him less leniently than either Hannay or Baudelaire did, and yet doubtless with quite as much desire for veracity as they had. Should *Sorrow and Song* reach a second edition—and we trust it may—it is to be hoped that Mr. Curwen will retell this story of a life which is certainly worth the telling.

Of Honoré de Balzac and of André Chénier, to whom the two other chapters of Mr. Curwen's interesting work are devoted, we have left no space to speak. In the monograph of the latter the author, who seems most at home in French literature, has depicted with sparkling vivacity some picturesque episodes of the first French Revolution. As a work of art, we consider his last sketch of the half-dozen the best. It is not often, indeed, that such fresh and piquant volumes pass through our hands as are these *Studies of Literary Struggle*.

JOHN H. INGRAM.

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We understand that the proprietors of the forthcoming issue of Wordsworth's Prose Works have to pay five hundred guineas to the poet's family for their copyright. The subscription price of the three volumes octavo is two guineas small paper, and three guineas large paper, with portraits.

## NEW NOVELS.

*Katerfelto*. By G. J. Whyte-Melville. Illustrated by Lieutenant-Colonel Crealocke. (London : Chapman & Hall, 1875.)

*For Sceptre and Crown*. Translated from the German of Gregor Samarow. (London : H. S. King & Co., 1875.)

*A Foregone Conclusion*. By W. D. Howells. (Boston : Osgood & Co., 1875. London : Trübner & Co.)

*Warnton Kings*. By John Amphlett. (London : Sampson Low & Co., 1875.)

*The Harbour Bar*. (London : Macmillan & Co., 1874.)

MAJOR WHYTE-MELVILLE has written many novels in many styles, and has almost always managed to be readable, but we are sorry to say that in *Katerfelto* he has turned his powers of management the other way, and has very nearly, if not quite, succeeded in being unreadable. Nothing but the shortness of the book saves it from this unenviable success. To begin with, there is something about it depressingly suggestive of its having been written as letterpress to Colonel Crealocke's illustrations. Again, the subject is one which the author cannot imagine at all. He can draw certain types of men and women of the present day or a few years ago very pleasantly, and with sufficient variety, but *Cerise* should have warned him off the ground of the last century. *Katerfelto* is even duller than *Cerise*. There is hardly a character in it in which it is possible to take the least interest, or which is not a mere stock-type of the most cut-and-dried kind. One brutal eighteenth century parson, one male Hogarthian fribble, one female ditto, one good-natured and foolish young gentleman, one impassioned gipsy girl, are the principal ingredients. The incidents in which they are concerned are certainly connected after a fashion, and that is about all that can be said for them, nor is there any particular reason why the book should come to its actual end, except, perhaps, that Colonel Crealocke's portfolio was exhausted. A list of the illustrations will give a tolerably clear idea of the plot. A duel in an empty room, three pictures of a gentleman and his horse, five of a stag in various attitudes (these are good), the before-mentioned gipsy hearing and seeing something not to her advantage, the gipsy conversing with an ill-favoured person on horseback, a body lying in the snow, complete the catalogue. About the conjuror who (or rather a horse named after him) gives the title to the story there is not very much said, and, indeed, the whole book, if it has any other object than the one already suggested, appears to have been constructed for the purpose of introducing some not very forcible descriptions of West Somerset stag-hunting, and of the glorious country which is the scene thereof.

The English translation of *Um Szepter und Kronen*, if it does nothing else, will give the merely English reader an opportunity of becoming acquainted with that famous and in some ways really remarkable book. The translator is undoubtedly right in offering it "not as an ordinary novel." The fortunes of its imaginary personages, Stielow and Wendenstein, Clara and Helena, are not of

a particularly interesting character, and the mysterious Count Rivero is a personage who has rather palled on English taste, though to the Continental mind he seems not to lack savour. Whether it has more interest or value "as a political sketch," is perhaps an open question. Unravellings of political motives and plans after the fact are wont to have little more than historical interest, the whole attraction of the queer form of gambling known as politics lying apparently in divining or attempting to divine the future. We all know how wearisome to the listener and unprofitable to the speaker are exclamations of "If I had only played my king of hearts," and the like. But there is very much in the book which must attract a large and respectable class of English readers. It is a great thing to be privately and personally, as it were, introduced to half the emperors, kings, prime ministers, and commanders-in-chief in Europe, to know the fashion and colour of their eyes and moustaches, their coats, their hose and their hats. It is true (and this will a little dash the pleasure) that these personages are nine years old, and therefore just a little out of date. But there is one in whom interest still exists, and indeed has increased. It is indeed a joy to know that whenever Prince (here only Count) von Bismarck comes into his wife's drawing-room, a honey-cake, in the shape of a "foaming glass of golden beer" is dexterously set before the redoubtable here, and to learn in what a very odd way he behaves when he has a little music in that apartment. Everybody plays his part in a good downright manner, just as we should expect. King William is pious, exceedingly pious, his amiable agonies at absorbing Hanover and dethroning his dear cousin suggest a cross between Oliver Cromwell and Mr. Pickwick's fiery captain when he pointed out to his friend that "he must skin him." The late Emperor Napoleon III. is mysterious and no mistake, and the unfortunate Empress of Mexico is very mad indeed, and talks about demons and green flames. If anybody likes the romance of newspapers let them read *For Sceptre and Crown*, by all means. We ought to mention that the translation is decidedly good. Nothing is harder than to keep the German idiom out of a translation from German into English, but in the book before us this feat has been, if not uniformly, at any rate in most cases, accomplished.

Mr. Howells' former books have been good enough to make us take up any work of his with expectations of pleasure. But the goodness of *A Foregone Conclusion* quite surpassed our most sanguine anticipations. Slight as it is in apparent composition, the four figures of which it consists are all conceived with unquestionable originality, and drawn with very great skill. The group consists of two male and two feminine characters. The latter are, perhaps, not quite so good as the former. Mrs. Vervain, the mamma, has something in common with the singularly detestable matrons whom American novelists, with curious cynicism, or still more curious unconsciousness, are so fond of depicting. But she is saved by a something which is quite Mr. Howells' own, and we can only think with admiration of

her own excellent apology for herself and for a somewhat impertinent trifler with her weaknesses, "You are so apt to be heavy if you're not made light of occasionally." Miss Florida Vervain, the daughter, is also a very good sketch, though we fancy that her extraordinary blindness and innocence are just a little exaggerated. But her two lovers, the Venetian priest Don Ippolito, and the American artist Henry Ferris, are of a very different order of excellence. They have the initial merit, if not of absolute novelty, at any rate of novelty most unusual in any matter of the kind. Mr. Ferris is neither the *dilettante* American of the type of Stanggrave in *Two Years Ago*, nor the pious American beloved of Miss Wetherell, nor the comic American, who is now an object of loathing to us all. He is a rational gentleman of Anglo-Saxon strain (we must apologise for the antiquated adjective, but we really do not know what to substitute for it), with the due mixture of culture and pigheadedness which is necessary to ensure English sympathy, and he behaves himself altogether like a human being. Don Ippolito is at least equally good, and the odd attitudes which both scepticism and belief assume in southern minds have never to our knowledge been so well displayed. But the finest thing about the book is perhaps the manner in which the contrast between the two is kept up, not with any glaring or theatrical discords, but with a steady undercurrent of difference, never obtrusively displayed, but carried on throughout. We have read *A Foregone Conclusion* once for duty; it will not be our fault if we do not read it again (and more than once) for pleasure.

*Warnton Kings* transports us into an atmosphere which was more familiar to the novel-reader some years ago than it is now—an atmosphere of curates and rectors' daughters, of school-feasts and virtuous organists. It is an odd book in one way: we get to the last page without being able to obtain the least idea of the personality of the heroine, for we suppose a certain Emily Crookenden to be the heroine, and she certainly is the most shadowy personage we ever met. Mr. Amphlett, however, makes amends by giving us a rather too clear idea of another young lady, Miss Alicia Perry. A damsel who allows her rather pretty Christian name to be corrupted into the horrible word Lishey, and who deliberately seduces (we cannot use any milder word) her father's gardener into marrying her, because she thinks he is heir to some property, is not a nice subject for thought, but she certainly comes within the limits of the thinkable. Yet it would be wrong to conclude that *Warnton Kings* is either a disagreeable or an absolutely uninteresting book. It is by no means without its merit; the characters are alive, though rather stiff in their manifestations of life, and it is far from improbable that its author may do something much better when he gets his puppets to move more easily.

The north-east coast of Scotland appears to be favourite ground with novelists; we think *The Harbour Bar* is the third or fourth book dealing with it which has come under our notice in the last month or two. It has been sometimes said that there is a drawback attending these minute representations

of peculiar and unfamiliar scenery or manners, namely, that their completeness and freshness in one point only throws up and exposes the probable insufficiency and staleness of their plot or general conception. But this objection is certainly unsound, and proceeds from the old fallacy of erecting an ideal standard, to which any given work of art is bound to conform, instead of accepting every such work as good for the goodness that is in it, according to its own profession, or rejecting it as bad because of its failure to come up to that profession. No wise criticism will reject anything good because it is not better, or refuse pleasure for half an hour because it does not last three-quarters. It is very easy to call the deliberate and habitual acceptance of lovely Thais and any other goods which the gods may provide by the hard names of eclecticism, intellectual Sybaritism, and what not; fortunately it is also very easy for the eclectics and intellectual Sybarites to bear these names of reproach. *The Harbour Bar* has a savour distinct enough and peculiar enough to allow it to pass as good, though there is nothing remarkable about the story or incidents. Its distinguishing excellence is the remarkable feeling for scenery which the author possesses, and the singular vividness with which she presents it. Fond as the usual novelist is of local description, the power of adequate representation of the effect produced by ordinary scenery in few words is almost as rare as the poetical faculty, and this power the author of *The Harbour Bar* unquestionably possesses, and has used to good effect. She has some harrowing to do moreover, and she does it in thoroughly good taste, a refreshing rarity in the days when the draughtsmen of the illustrated papers delight us with upturned rows of dead men's boots, and the correspondents of the *Daily News* revel in the agonies of bereaved relatives. Discussions on the Athanasian Creed might perhaps be left out of a novel with advantage, and this is about all which we have to object to *The Harbour Bar*, except that we wish the writer had not introduced the famous and memorable "shorn lamb" proverb, as "the beautiful words of the poet." Do people never read the *Sentimental Journey* now?

GEORGE SAINTSBURY.

#### CURRENT THEOLOGY.

*Die Neutestamentlichen Briefe, geschichtlich im Zusammenhang erklärt. Erster Band—Paulus' Römerbrief.* Von Gustav Volkmar. (Zürich: Caesar Schmidt, 1875.)

*The Ten Canticles of the Old Testament Canon.* Newly translated, with Notes, by the Rev. W. H. B. Proby, M.A. (Rivingtons, 1874.)

*The Book of Psalms of David the King and Prophet, disposed according to the Rhythmical Structure of the Original.* With three Essays, Map and Illustrations. By E. F. (Longmans, 1875.)

*Aids to the Study of German Theology.* (Edinburgh: T. & T. Clark, 1874.)

*Spiritual Independence, What is It?* By Veritas. (Glasgow: James Maclehose; Edinburgh: Edmonston & Douglas; London: Hamilton, Adams & Co., 1874.)

*Peace Through the Truth.* Second Series. Part I. By Rev. T. Harper, S.J. (Burns, Oates & Co., 1874.)

*The Privilege of Peter.* By R. C. Jenkins, M.A. (Henry S. King & Co., 1875.)

*The King's Highway: or, the Catholic Church the Way of Salvation as revealed in the Holy Scriptures.* By the Rev. Augustine F. Hewit, of the Congregation of St. Paul. (New York: Catholic Publishing Society. London: Burns, Oates & Co., 1874.)

A CRITICAL edition of the Epistle to the Romans, with notes and analysis, and perhaps a translation, is one good thing; a plea for a revised version of the New Testament, for use in the German-speaking Evangelical Churches, is very likely another. The first, well executed, would be a valuable support to the second, but the treatment required for the two is different, and the qualifications for treating them perhaps not quite the same. Dr. Volkmar undertakes the first task as though he valued it chiefly as a means to the second; and one could wish he had known how much more the half is than the whole. The only Greek text he gives us is that of the Vatican MS.—neither a facsimile of it nor an edition founded on it, but a reproduction extending even to its itacisms, but made readable with a view to "edification." The translation is rather inconveniently interspersed with analysis; and there is too much of an attempt to read a commentary into it. *Christusvertrauen* may be a perfectly correct gloss on the Pauline *πίστις*, but it is not a translation of it, if only because it is not the word in Habakkuk: the Epistle may have been written to people whose sole common principle with the author was the belief that Jesus was the "Anointed" of Jewish expectation, but St. Paul uses uniformly the Greek translation of the Hebrew title, not the Grecised form of it found twice in the Fourth Gospel, which for some reason has become popular in modern churches.

The real interest and value of the book lies in its treatment of the critical questions attaching to the Epistle, and especially the most important one, of the origin of the two last chapters. These are pronounced "ein Conglomerat von füchten und spätern Zusätzen," the former being xv. 33—xvi. 2 and xvi. 21—24, while all the rest is referred to the latter class. The main argument for this wholesale rejection is the silence of Irenaeus and Tertullian as to these two chapters, especially of the latter in his controversy with Marcion; and this is no doubt of weight, as is also the difficulty of accounting for the presence of Prisca and Aquila at Rome so shortly after their undoubted residence at Ephesus. But, however reasonable may be the rejection of the chapters, it is what Englishmen at least will think unscientific dogmatism to profess to trace the history of the Epistle from the date of the Apostles' death, and assign the place and (approximately) the time of each accretion. If the Swiss and German churches do decide to omit the passage from their lectionaries, it is to be hoped it will be on more generally palpable grounds than these last.

A more legitimate interposition of the editor's subjectivity is the plea of the irrelevance of much in these chapters to the *Hauptbegriff* of the Epistle; yet this is an argument that admits of being retorted. The relation in which they stand to the rest of the Epistle is (with the exception of the personal greetings) exactly the same as that of c. vi. to the rest of that to the Galatians; this argument, no doubt, has less weight with those who, like Dr. Volkmar, suppose a considerable interval of time between the composition of the two; but, when the similarity of the two works as wholes is considered, the similarity between the two parts cannot be thought unimportant. Again, we have in the Second Epistle of St. Peter an undoubted example of the way that a pseud-apostolical work of the second century was manufactured: it was built up of diluted fragments of really apostolic origin, or at least of ecclesiastical antiquity, and guaranteed by references to the received evangelical history. Now, this analogy does hold good for the most suspicious part of the Epistle, the doxology with which it now concludes (except that the Pauline fragments of which it

consists are not diluted), but it is singularly the reverse with the rest. If the doxology had never been introduced at either of the places assigned to it, would it ever have occurred to any one except Marcion to suspect the intervening passage?

Mr. Proby's volume is in part open to the same criticism as Dr. Volkmar's—that his critical exegesis is too consciously subordinated to a purpose of ecclesiastical reform—in the interest, however, not of liberalism in the German Church, but of conservative Anglicanism. But seeing that he admits that his crabbedly literal translations are not adapted for the devotional use to which he desires the Canticles to be restored, he can scarcely be charged with sacrificing scholarship to edification; and as a scholarly work his book may safely stand on its own merits.

In truth, philological or critical knowledge is not everything in biblical exegesis: long as the Bible has been studied for the sake of its matter, there is still room for light to be thrown on it by diligent and sympathetic study of the books, as even unscientific tradition has given it to us. It is this that gives value to E. F.'s *Psalms of David*: the author is no great Hebrew scholar, but he has read the Psalter in Hebrew diligently, intelligently, and affectionately, until he has gained the same sort of insight into its structure and meaning that Mr. Gladstone may be credited with in his studies on Homer. The first of his three essays, "The Psalms of David Restored to David," would to most people seem a piece of reactionary and ignorant paradox; the third, "The Zion of David Restored to David," will not set at rest the vexed questions of the topography of Jerusalem, though perhaps it may be an appreciable contribution towards them. But on "The External Form of Hebrew Poetry," E. F. has really something to say that he knows better than most men: his translation (founded on the English Prayer Book version) is, in a literary sense, very good; and though he makes no pretension to independent discussion of exegetical difficulties, his appreciation of style sometimes throws light upon them. For instance, he totally ignores the variation of reading or interpretation in Ps. xxii. 17 (16): yet he gives (apparently without knowing that it is wanted) some support to the traditional version by pointing out the inverted parallelism of "bulls," "lion," "dog," and "piercing" to "sword," "dog," "lion," and "unicorns," in vv. 13–17 and 21–2 respectively (12–16, 20–1).

Messrs. Clark's little book on German theology is an admirably planned attempt to translate not the words but the thoughts of the religious thinkers from Kant downwards into a form intelligible to Englishmen. It does much, at any rate, to make German Church history intelligible, and points out its connexion with the successive philosophic schools which are generally known in England, at least by name. Of course, it is natural that the author should represent his own school, Hegelianism of the Right, as the perfect type of which all former systems travailed in birth, and from which all divergence can only end in corruption; he seems scarcely to see, that though Hegel might be sincere and even consistent in his personal orthodoxy, it does not follow but that unorthodox developments might legitimately follow from his premisses. And if Rationalism be defined as the belief that human reason is adequate to the discovery of divine truth, it is hard to acquit a system of it which professes to deduce the doctrine of the Trinity from the conditions of human thought. What most Englishmen who use the term understand by it, is simply the denial of the infallibility of the Bible.

*Spiritual Independence* is a well-written and, to an outsider, convincing argument that Archbishop Manning's claims under that head are, as he says, equalled by those of the Free Kirk; and that the great Scotch divines of the seventeenth century expressly recognised such jurisdiction of the civil power as exists at present in the Establishment.

Many people thought that "Rev." Mr. Harper (he is aggrieved if the title be omitted) had argumentatively the advantage in his controversy with Dr. Pusey: the truth is that the latter was in a false position in trying to deduce from mediaeval theologians a different system from that which history has deduced. Hence few people will sympathise with Mr. Harper's complaint that his opponent has seen the hopelessness of the object for which he commenced his *Eirenicon*; nor will they be glad that he has continued his reply to it. The present instalment is entirely occupied with the rather unsavoury question, how far dispensations from the ordinary laws of marriage are morally admissible—e.g., whether, if Adam were now alive, and Eve not, it would be lawful for him to marry again, having none but his own direct but very remote descendants to choose from. Dr. Pusey may or may not be a great theologian in the scholastic sense; but at any rate he treats theological questions like a scholar, a gentleman, and an Englishman, and is not, like the author of the above illustration, totally destitute of a sense of the ridiculous.

It is almost a relief to meet with any work on the Papal controversy that keeps clear of the unpractical political issues raised by Mr. Gladstone. Canon Jenkins's *Privilege of Peter*, though largely founded on the *Examination of the Briefs of Pope Pius VI*, by Pannilini, Bishop of Chiusi in 1787, is a work of the old-fashioned Anglican school, and possesses a high share of that school's characteristic merits. He finds it easy to show that the doctrine of papal supremacy rests on a theory which, applied to the apostolic and sub-apostolic age, is palpably unhistorical; that the Councils of the undivided Church knew nothing of papal infallibility; that the Western Councils of the fifteenth century very practically denied papal irreformability, and that the latter point was conceded by several Popes of the Tridentine age. In the array of evidence on these subjects, one or two seem unfair, or at least overstated, but the coherence of the whole is scarcely affected by them; the facts alleged would be decisive if they stood alone, but, if our belief in questions of ecclesiastical rights or duties is to be rested on Catholic consent at all, there is really a good deal to be said on the other side. Ever since St. Gregory's time, at all events, there has been a Papacy: once concede that it is in any way of divine right that there should be, and churches that are not in communion with the Pope are self-condemned, so that the Catholic Church consists exclusively of those churches that are. The Catholic Church, as thus defined, pronounced its deliberate faith in the Council of the Vatican with at least as much unanimity and decorum as in the Council of Chalcedon: and it may be doubted whether the one decision was less in harmony than the other with the general stream of previous Catholic opinion.

*The King's Highway* is an argument by a convert from American Calvinism to Roman Catholicism, that candid and unprejudiced acceptance of the teaching of Scripture will lead others to the same change. It is admirable in tone and temper, and by no means wanting in logical power.

We have received Godet's *Biblical Studies (Old Testament)*, edited by Mr. W. H. Lyttleton (Parker); *Materialism*, a Lecture by Dr. Hooppell, of South Shields; the Bishop of Lincoln's *Reasons for Revising the New Lectionary* (2nd edition); and Mr. Ridley's *Bible Readings (the Acts)* (Rivingtons); *Christ and His Church*, Sermons on the Canticles, by Daniel Moore (H. S. King & Co.); *The Shadowed Home and the Light Beyond*, *Meditations for Mourners*, by Mr. Bickersteth (Sampson Low & Co.); *Christus Redemptor*, a very poor cento of miscellaneous devotional readings (Cassell, Petter & Galpin); Chastel's *Christianity in the Nineteenth Century*, which might be interesting if it were not execrably translated (Williams & Norgate); *Sancta Coena*, by Mr. A. W. Clissold, and *Number a Link between the Divine*

and *Human Intelligence*, by Mr. Girdlestone (Longmans); *Character, its Elements and Development* (Speirs); *The Divine Culture of a Human Life*, by Mr. W. Roberts (J. Clarke & Co.); *The Battle and Burden of Life*, by Mr. Baldwin Brown (Hodder & Stoughton); *A Commentary on St. Matthew*, by Mr. G. Scratton (Wyman & Sons); *Bible History (Old Testament)*, by Mr. C. Ivens (Collins's School Series); and the continuations of Canon Norris's *Manuals of Religious Instruction for Pupil Teachers*: the Old Testament ones are rather good.

WILLIAM HENRY SIMCOX.

#### NOTES AND NEWS.

MR. W. T. THORNTON is shortly to publish with Messrs. Macmillan and Co. a volume of essays dealing with various Indian topics of the highest importance, such as the Public Works, the Finance, and the administration generally.

MESSRS. H. S. KING AND CO. will publish at Easter the third and concluding series of *Songs of Two Worlds*. The new volume will contain, among others, three important poems—"Evensong," "In Hades," and an "Ode to Free Rome."

THE REV. W. G. CARROLL, Incumbent of St. Bride's, Dublin, has just published (Hamilton, Adams & Co.) a memoir of Dr. O'Brien, the late Bishop of Ossory, Ferns and Leighlin, with a summary of his writings, a vigorous examination of his religious views, &c.

MR. G. W. REID, the Keeper of the Prints at the British Museum, is engaged, we hear, upon a descriptive catalogue of the works of Marc Antonio.

MR. HALLIWELL, in his lately-published *Illustrations of the Life of Shakespeare*, said that the last chance of finding Shakspere's papers was to search behind the panelings of the old house of Lady Barnard, the grand-daughter and last lineal descendant of Shakspere. This house is Abington Abbey, Northampton, which belongs to Lord Overstone, and is tenanted by Dr. Thomas Prichard. At Mr. Furnivall's instance, Lord Overstone and Dr. Prichard have most kindly given leave that the search may be made this season, at such time and in such manner as shall be convenient to the tenant. Mr. Halliwell has generously undertaken to bear the expense of the search, which will be conducted by an architect under his direction; and if success attends his enthusiastic endeavours to exhaust every possible chance of discovering traces of our great poet, the result will be only what the seeker deserves.

DR. RICHARD MORRIS's excellent little shilling English Grammar has been selling at the rate of 2,000 copies a month since it was published. He is now going to write a companion volume to it, a shilling *History of the English Language*—a book which is much needed.

THE text of Mr. Alexander J. Ellis's translation of Helmholtz's *Die Lehre von den Tonempfindungen* is finished. The appendices of original essays by Mr. Ellis are in a forward state, and the whole book will be published next month by Messrs. Longmans.

THE origin of a "good story" is often as obscure as that of a popular legend, and the best anecdotes reappear, *mutatis nominibus*, in successive generations. Mr. C. C. Greville (*Memoirs*, iii. 132) heard from Lord Holland the following story:

"Tommy Townshend, a violent, foolish fellow, who was always talking strong language, said in some debate, 'Nothing will satisfy me but to have the noble lord's head; I will have his head.' Lord North said: 'The honourable gentleman says he will have my head. I bear him no malice in return, for though the honourable gentleman says he will have my head, I can assure him that I would on no account have his.'

The repartee is certainly older than Lord North's time, and we have seen it attributed to Harley,

who is said to have made this rejoinder to Lord Coningsby (see Townsend's *Leominster*). Very possibly it belongs to an earlier date, and certainly has rather an Elizabethan, or at least Cromwellian flavour about it.

WE hear that *The Italians*, by Mrs. Elliot, which we reviewed two or three weeks ago, is to appear in a French translation in the *Revue Britannique*, and in Italian as a *feuilleton* in the *Gazzetta del Popolo*.

TENNYSON'S *Idylls of the King* have just been translated into Swedish under the title of *Kong Arthur och hans riddare* (King Arthur and his Knights).

MR. CHILDERS is half through U with his Pali Dictionary, and expects to finish the book in August. When complete it will contain ten thousand words, with quotations from and references to seventy thousand passages from printed texts and manuscripts.

WE learn that under the careful management of its librarian and bursar, the Rev. W. Milman, and his predecessor, Sion College has been entirely freed from the old heavy debt which crippled it. A Bill is now before Parliament to develop its resources and add to the value of its property. With the passing of this a prosperous future to the College will be secured.

WE understand that Mr. W. C. Hazlitt will send to press forthwith a supplement to his *Handbook to the Popular, Poetical, and Dramatic Literature of Great Britain from the Invention of Printing to the Restoration* (J. R. Smith, 1867), and that this supplement will contain the titles and collations of a very large number of rare early tracts and books which have been examined by Mr. Hazlitt and his helpers since the issue of his *Handbook*.

WE hear that Mr. Arber hopes to issue to his subscribers soon after Easter the second volume of his important bibliographical work, the *Transcript of the Stationers' Registers, 1554-1640*. This work is the foundation-stone of English bibliography.

THE abstract of Du Cange prepared for Mr. Murray's *Lexicon of Mediaeval Latin*, founded on Du Cange, has reached the letter S.

PROFESSOR DELIUS is expected in London on Monday the 15th inst.

THE adoption of English books in the lecture rooms of Continental Universities is a circumstance sufficiently gratifying. Some years ago we heard of Gibbon's great work being used as a text-book at Bonn; Mr. Lecky's *History of European Morals* was, we believe, employed for the same purpose in the same class. Now, we learn from Paris that M. Michel Chevalier has announced his intention of using Mr. Macleod's *Principles of Economical Philosophy* for his lectures in the Collège de France.

SOME friends of Mr. G. J. Holyoake have instituted a public subscription for his benefit. By this means it is hoped that he will be raised above the necessity of engaging in other work than he desires, and freed from personal solicitude in doing it. Mr. Holyoake is in many ways a remarkable man. The pathetic story of his early days has been recorded in his *History of the Last Trial for Atheism in England*. Beside his claims as the founder of Secularism—admittedly the religion of many of the most intelligent of the working classes—he has aided by tongue and pen in many good movements. He was the last person indicted for publishing un-stamped newspapers, and his *History of Co-operation in Rochdale* had a marked influence in the development of the modern forms of co-operation. Mr. Holyoake has never squared his convictions to popular standards, and has on various occasions suffered in consequence. An original thinker, with a habit of speaking out,

could hardly avoid this. His many years of ill-requited service to education and social science, merit recognition, in which even those may join who do not endorse his views.

CAMOENS and the literature called forth by the *Lusiad* and other writings of the great epic poet, form the basis of a most interesting collection of publications now on view at Messrs. Trübner and Co.'s, in Ludgate Hill, under the head of *Camoensiana*, and consisting of some 400 volumes. Among the most precious gems in the collection are the two works of the poet which were issued just previous to his death—the first edition of the *Rhythmas*, printed at Lisbon in 1505, and the *Lusiadas* of 1507. There is also a copy of the rare Lisbon edition of 1609, unknown to Souza-Botelho, Brunet and Graesse. A little volume in 64mo, the Lisbon edition of the *Lusiadas* of 1651, is perhaps all but unique. Its existence is doubted by Silva, the eminent bibliographer, and it was unknown to Brunet and Graesse, nor was it in the collection of Sir Thomas Norton or Mr. Adamson. But the collection has many other books of nearly equal rarity: the first Latin translation by Bp. Thomas de Faria of 1622, the first Italian version by Antonio Paggi of 1658, both printed at Lisbon, and the latter unknown to Brunet, among the number. There is also a beautiful copy of Souza-Botelho's splendid folio edition of the *Lusiadas*, printed at Paris in 1817, presented by the editor to the late Lord Cowley when ambassador at Madrid.

WE regret to see announced the death of Mr. Robert Hardwicke, the publisher, whose valuable publications on natural history and other scientific subjects are well known to our readers.

ACCORDING to a writer in the *Temps* of the 3rd inst., the authenticity of the *Mémoires de Sanson*, of which we announced the speedy appearance of an English translation, is not altogether beyond suspicion. If this story is correct, about the year 1860 a certain M. Dupray de la Mahérie established a printing-office on novel principles near the Bazaar Bonne-Nouvelle; and, like some other inventors of novel principles, found a sensation of some sort absolutely necessary to his well-being. After long cudgelling his brains in vain, one of his staff, named D'Olbreuse, at last hit on the happy idea of Sanson's Memoirs, and Dupray at once flew to Sanson, who was then alive, and offered him 30,000 francs in exchange for some notes, which he readily agreed to furnish, but of which not a syllable was ever seen. The first three or four chapters of the first volume were entirely written by D'Olbreuse, but at this point the unimaginative biographer broke down, and the services of a novelist were secured, who however, stipulated that he was to be excused from writing the sixth volume, containing minute details as to the acts and personal characteristics of Sanson, as he did not particularly care to be brought into direct relations with a member of Sanson's profession. At last the "MS." of Charles Henri Sanson was delivered; the first edition only sold fairly, but the illustrated edition proved a great success, and enabled Dupray de la Mahérie to pay for his enterprise—30,000 francs to Sanson, 12,500 to the novelist, and 5,000 to D'Olbreuse. Sanson was at the time of the concoction of his memoirs in poor circumstances; he had a bad memory, and the mild and paternal air of an old bourgeois. He made, however, great pretensions to noble birth, and according to his family tree, drawn up by himself, he was descended from ancient Norman bannerets established at Abbeville in the fifteenth century, and claimed as his kinsman Nicolas Sanson, the geographer. The truth appears to be that a Sanson first became public executioner at Paris in 1685, and that from that year to 1847 the office remained in the family. In 1847 Sanson found himself overwhelmed with debt, and was sent to Clichy, but obtained his liberty by pledging to his principal creditor the woodwork of the guillotine. A few

days after he received orders to proceed to the execution of a criminal, and the creditor refused to lend him the guillotine, but was persuaded to surrender it on payment of the 3-4,000 fr. due to him by the Garde des Sceaux, who immediately afterwards relieved the insolvent executioner of his functions. As to his Memoirs, no doubt, says the writer in the *Temps*, the novelists who assumed their paternity have here and there respected the truth of facts; but it was pure concession on their part.

LAST week died one of the most voluminous writers of the present century, who during a literary life of over fifty years is said to have produced about 150 volumes. John Timbs was born in London on August 17, 1801, and spent his school-days in Hertfordshire, where he first learned to love the country. In 1815 he was articled for term of six years to a printer and druggist in Dorking. He here made the acquaintance of Sir Richard Phillips, the enterprising bookseller and author, whose amanuensis he afterwards became. Under Phillips's auspices he commenced his literary career, and wrote in 1820 for his employer's *Monthly Magazine* "A Picturesque Promenade round Dorking," which was published separately in 1823. This little book contained an account of actual wanderings in that charming neighbourhood, and was its author's first and last original work. Timbs has been called "an industrious and ingenious compiler" and also "a painstaking antiquary;" the first he certainly was, and the last he as certainly was not. His *Curiosities of London* contains a mass of information not easily to be obtained elsewhere, and had he bestowed greater care upon it he might have produced a work of lasting value. One of his most popular books was *Things not Generally Known*; and the *Anecdote Biography, London Clubs and Club Life*, and *Romance of London* found many readers. In 1871 he published his Autobiography in the *Leisure Hour*, which contained chatty notices of people who had lived in his time, and of places with which he had been connected. A list of Timbs's separate works would not give a complete idea of his labours, for beside these he edited the *Mirror* from 1827 to 1838, and in 1839 he commenced his *Year Book of Facts*. From 1842 to 1858 he was one of the editors of the *Illustrated London News*, and to its pages he contributed much chit-chat on "popular" antiquarianism. On the death of Mr. Ingram Mr. Timbs's services were dispensed with, and it is said that the new proprietors offered him a pension of 40*l.* a year, but feeling that this was an inadequate acknowledgment of his work in improving the paper, he refused it.

M. CHARLES BIGOT has been writing in several numbers of the *Siecle* an interesting and elaborate study on the works of Hector Malot, who is now recognised as among the most masculine and robust of living French novelists. M. Bigot, in his excellent articles, does ample justice to the range of his author's power and its genuineness, but he does not omit to indicate that a certain want of passion and high imagination must prevent M. Malot from taking rank among the novelists who may be called great. His style is vivid and realistic, but not elevated. He is a careful and accurate observer of many phases of life; wanting a little in sentiment and sensitivity, but almost invariably vigorous and healthy.

THE *Journal des Débats* of the 9th instant has a short obituary of the late M. Emile de Bonnechose who died on February 15. He was best known in this country by his *History of France*; but he was also the author of a tragedy entitled *Rosemonde*, performed at the Théâtre Français, a poem on the *Death of Bally*, crowned by the Academy, a *History of England*, *Christophe Sauval, ou la Société en France sous la Restauration*, and, most important of all, *Les Réformateurs avant la Réforme du XV<sup>e</sup> Siècle*, *Gerson, Jean Huss, et le Concile de Constance*. M. de Bonnechose was born in Holland at the beginning of the present cen-

tury, when it was a French province under the title of "République batave."

DON GREGORIO CRUZADA VILLAAMIL has published a work on Rubens as a Spanish diplomat, his travels in Spain, and notices of his paintings, illustrated by documents from the archives of Simancas, &c.

THE *Revista de España* in the course of a eulogistic review of the second edition of the *Filosofía de Interés personal* of Don Mariano Carreras y Gonzalez, sketches the history of political economy in Spain. Dr. Sanchez de Moncada proposed in 1619 the establishment of chairs of Commerce in the universities, and a professorship of Politics at Madrid was decided upon in 1625, but never carried into execution. In the last century the commercial juntas and societies of political economy gave an impulse to the study, and were instrumental in banishing many abuses. The teachings of the professors on luxury, usury, population, etc., were not very pleasing to moralists of the Inquisition type. The study of political economy first appeared in the official list of studies in 1807. Various modifications have occurred since then. In 1857 the establishment of schools of commerce gave a fresh impetus to the science.

IBSEN'S *Haermaerdene paa Helgeland* has at last been brought out on the stage of the Royal Theatre at Copenhagen, and with great success. The papers are quoting Heiberg's words when this play, and Björnson's *Halte Hulda* were first offered to the Danish Theatre in 1858. So far from perceiving that these two works heralded a new and vigorous epoch in poetry, he said that "the Norwegian theatre will scarcely progress amid the manufacture of such experiments as these; the Danish, happily, need not regard them." As Heiberg, masterly critic as he was, lacked appreciation of the old sagas so utterly that he thought that there was "nothing so monotonous, tiresome, and empty of all poetry in the whole of literature," it is not surprising that he sneered at the drama that took all its inspiration and more than half its form from them.

M. TOMIZET DE LARROQUE has just reprinted in the sixth volume of his "Collection Méridionale" (Paris, Claudio, only 100 copies printed) the *Oeuvres de Jean Rus, Poète bordelais de la première moitié du XVI<sup>e</sup> Siècle*. Of the first edition, which was published at Toulouse about 1540, only one copy is known. J. Rus, though a follower of Marot and of Mellin de Saint Gelys, possesses originality of thought, and his verses are easy and graceful. His very name was unknown to the historians of French poetry. The edition of M. Tomizet de Larroque is perfectly satisfactory.

WE have received *The Dramatic Works of William Shakespeare*, edited by S. W. Singer, vol. iv. (Bell & Sons); *The Rights of Women* (Trübner); *The British Army in 1873*, by John Holmes, M.P. (Longmans); *The Statesman's Year Book for 1875*, by F. Martin (Macmillan); *Debrett's House of Commons and the Judicial Bench*, 1875, edited by R. H. Mair (Dean & Son); *Burghclere Sunday-School Exercises*, 1848-58, edited by the Bishop of St. Andrews, second edition (Parker); *A Few Comments on Mr. Gladstone's Expostulation*, by Henry Canon Neville (Pickering); *The Patent Question in 1875*, by R. A. Macie (Longmans); *A New Metrical Psalter*, first published in 1831, now revised and republished by Bishop Trower (Parker).

THE following Parliamentary papers have lately been published:—"A Digest of Statutes relating to Merchant Shipping" (price 3*s.*); "Report of the Commissioners of Church Temporalities in Ireland" (price 6*d.*); "Further Papers relating to the Kafir Outbreak in Natal," two parts (price 1*s.* 2*d.* and 8*s.* 4*d.* respectively); "General Annual Return of the British Army for 1873" (price

6d.); "Appropriation Accounts of Civil Services and Revenue Departments" (price 4s.); "Reports from H.M.'s Consuls on the Manufactures, &c., of their Districts," part i. (price 1s. 7d.); "Emigration to Brazil, Report on the Colony of Cananea" (price 2d.); "Correspondence respecting the Outrage on Mr. Magee, British Vice-Consul at San-José, Guatemala" (price 6½d.); "Final Report of Commissioners on Master and Servants Act, Criminal Amendment Act, &c." (price 4d.); "Report of the Expedition sent by the Government of Natal to instal Cetywayo as King of the Zulus, in succession to Panda" (price 4d.); "Observations on the Report of Mrs. Senior to the Local Government Board on Girls at Pauper Schools," by E. C. Tufnell, Esq., late Inspector (price 3d.); "Further Correspondence respecting the Capture of the *Virginibus*" (price 1d.); "Twenty-second Report of Charity Commissioners," "Annual Report of Railway Commissioners," "Returns, &c., relating to Charitable Funds, Duchy of Lancaster, Navy, Civil Contingencies, Woods, Forests, and Land Revenues, Duchy of Cornwall, Paupers, &c.;" "Reports on the Silk Industry in India, and on the Supply of Timber in the Burmah Markets" (price 1s. 4d.); "Langalibalele and the Amahlubi Tribe," by the Bishop of Natal (price 1s. 10d.); "Further Papers relative to a proposal to substitute Gas for Oil in Lighthouses" (price 8d.); "First Annual Report by the Accountant to the Board of Education for Scotland" (price 7d.); "Ninth Annual Report of the Registrar-General of Marriages, Births, and Deaths in Ireland, 1872" (price 9d.).

## NOTES OF TRAVEL.

WE have already mentioned that the results of Lieutenant Payer's Arctic expedition are about to receive illustration in this country, by the publication of a series of twelve photographs from his very effective sketches. They will be published by Mr. Frederick Bruckman, of Henrietta Street, Covent Garden, and will consist of the following subjects, with descriptive letterpress:—1. The Separation of the *Tegethoff* and the *Isthm*; 2. The Attempts to save Provisions and Boats; 3. Sunrise between Novaya Zemlya and Francis Joseph Land on February 16, 1873; 4. The *Tegethoff* drifting with Ice; 5. Snowstorm on the Ice during the Polar Night; Seizure of a Dog by a Bear; 6. Burial of Engineer Krisch on Wilczek Island; 7. Payer's Journey by Sledge; 8. Most Northern Point reached by Payer; 9. Halt near the Open Sea; 10. Abandoning the *Tegethoff*; 11. Boats among Broken Ice; 12. Rescue of the Party by a Russian Vessel.

THE untimely check to the Yunan Expedition, the despatch of which we announced some weeks ago, is much to be regretted on every account. We also have to deplore the murder of Mr. Margary, of the Chinese Consular Service, a gallant and accomplished young explorer, who had traversed the whole width of China from Shanghai to Bhamo, in order to join the expedition. The murderer, Lee See Hie, is half Burmese and half Chinese, and it is possible that the Chinese Government will succeed in evading responsibility for his crime. But there can be no doubt that steps must be taken to give him and his savage followers a severe lesson. The expedition had no political aim whatever, and was despatched entirely for exploring purposes, and as a pioneer to commerce. It is, however, much to be regretted that Mr. Ney Elias was not placed in command, instead of being relegated to the second place. If his knowledge and other qualifications were indispensable, they would clearly have been made more useful had he been placed in a position to use them to the best advantage. But jobbery seems to be the inevitable accompaniment of any enterprise that is organised by a government department. Mr. Ney Elias strongly recommended that the land route direct from

Mandalay should be adopted. It passes through the territory of a chief who defies the authority of the king of Burma, but who is friendly to the English, and hence the opposition of that potentate to its adoption. That opposition would have been overcome by a firm negotiator; and the present disaster would never have occurred. There is strong reason to suspect the King of Burma of guilty complicity, or at least of a guilty knowledge, of the intended attack.

*The Débats* observes that a taste for travel and exploration, scientific or commercial, appears to be on the increase in France. MM. Marche and de Compiegne, who have only just returned from their travels in equatorial Africa, are preparing to return and to penetrate through the country of Ogowé to the Congo; M. Duveyrier is taking up the schotts of Algeria; Dr. Harmand is at Marseilles waiting to embark for Cochin China, whence he will visit the Kmer country; M. Largeau is already in the Sahara. Another member of the Geographical Society of Paris, M. Levallois, is preparing to visit a point in the Dutch Indies hitherto almost unknown from the industrial, agricultural, and scientific point of view.

*Im Neuen Reich* draws attention in a recent number to a curious circumstance which has recently occurred in Tunis, and which very forcibly recalls to mind the altered political and social status of the North African maritime powers since the days when Algerine corsairs and Tunisian pirates were the scourge and terror of Christian seafarers. It would appear from the statement of the Arabic paper published at Constantinople, under the name of *El-Djeraib*, that Tunis has fallen into such a hopeless state of pecuniary embarrassment and administrative disorganisation, that a sale has been effected there—without the knowledge of the chief authorities—of a large number of old European cannon and firearms of various kinds, which had been preserved for ages in the crumbling forts and dismantled watch-towers of the Tunisian territory. These trophies of the victories of the Infidels over the fleets of Sicily, Naples, Sardinia, and other neighbouring States, which are of great historical interest, and were in many instances artistically valuable from the beauty and special character of their workmanship and mode of construction, were sold for less than the crude value of the metal; and it is a matter for regret that an opportunity was not afforded to the Governments of civilized Europe of redeeming these curious relics of a bygone age of maritime adventure. Unfortunately, however, the purchase of these pieces of ordnance was effected by private individuals, who had no other object in view than to obtain the metal of which they were composed as a bargain, and it is said that they succeeded so admirably in this respect that they purchased the entire number at 1 fr. 50 c. the kilogramme.

THE interesting discussion, or rather contest, which has been going on for some time between Professor Adler of Berlin, and Dr. Sepp of Munich, with regard to the true architectural origin and history of Omar's Mosque at Jerusalem, seems to have been brought to an end—for the present, at all events—by the decision of the Society of Architects and Civil Engineers at Berlin, to which an appeal had been made by both parties. According to the verdict of this tribunal, Dr. Sepp has demonstrated to apparent certainty that we first hear of a church of St. Sophia on Solomon's Mount under the Emperor Justinian; and that this edifice, which according to the testimony of Anthony of Placentia, enclosed a rock within its walls in the year 570, is not merely the prototype, but the identical building, which is now, after its assumed founder, known as the Mosque of Omar, and which encloses a mass of rock more than 60 feet in length and nearly as many feet in breadth. According to Dr. Sepp, this church is spoken of in the Koran as the temple of the rock of David, and must

have been known to Omar through the description of the prophet, when he visited it after the taking of Jerusalem in 637. The Order of the Knights Templars took its origin from this building, and held in veneration the stone-altar, known as David's, on which, according to tradition, Abraham had prepared to sacrifice Isaac: and on this account it was regarded with the highest esteem both by Moslems and Christians. Abd-el-Medschid, of the Omajades, and other Khalifs, added the Alsa and different parts to the original church; but it would appear from Dr. Sepp's researches that the central and main building enclosing the rock is of far higher antiquity than the period of its earliest use by the followers of the Prophet.

A RECENT consular report from Christiania contains an edifying account of an improved kind of harpoon used in the whale fishery. It consists, we are told, of a harpoon with two moveable barbs like the claws of an anchor, one on each side, and is projected from a swivel gun fixed on the bows of the vessel. The claws or barbs lie flat against the harpoon while in the gun, and during its progress through the air and entrance into the body of the fish; should, however, the line attached be hauled, or the fish take a start, the barbs expand and become fixed at an angle of 45°. In addition to this, a capsule containing an explosive substance is concealed in the harpoon, which by some ingenious contrivance explodes and causes instant death. The patentee of this most valuable instrument is one Mr. Foyen, of Tonsberg, who is said to have caught fifty "fish" with its aid last year, the estimated value of each being about 150l.

OFFICIAL accounts from the island of Key West, Florida, allude to a project now on foot for connecting the island with the mainland by a railway across the line of reefs. Engineers pronounce it practicable, and should it be carried out it will vastly increase the importance of the place by making it the chief outlet for American produce to the West India Islands and South America. The harbour of Key West is considered one of the best within the limits of the United States to the south of the Chesapeake. Cigar-making was begun here six or seven years ago, and now forms the principal industry; there are seventeen manufactures, and about 1,200 men, women, and children employed in them, among whom the best workmen earn as much as nine dollars a day.

## SIR ARTHUR HELPS.

SIR ARTHUR HELPS, who died last Sunday, was one of the small number of men who come very near the perfection of themselves; it may be said, too, that what came so near perfection in him was what most of us are apt to think an imperfection in ourselves. In the most characteristic series of his works, of which *Friends in Council* is the centre, he is persistently occupied with a rationale of things which most think it a gain not to think about; how to do things that most do well or ill, and are done with; how to mitigate the surprises and avoid the regrets which meet us by the way, for which most think callousness the only remedy and the best. Throughout, the vein of his speculation is coloured by a view that if we would but take up the little difficulties of life and deal with them, the great ones would melt away. He did not treat the weariness of detail and the reluctance to spend thought in articulating statements that border upon truisms as facts to be reckoned with, but as mistakes to be corrected, as, indeed, the sensitive eagerness of his mind, however it was disciplined into patience, always led him to see much more clearly that in life which is modifiable, than that which is fixed. But within its range, his perception was singularly clear and accurate, and there can be little doubt that it was heightened by his keen disinterested sensibility to all concrete discomfort. Perhaps his great talent for the con-

crete did something to keep his mind in the byways of thought and affairs; the highways of both are paved with abstractions. There is a certain change to be noted in his attitude towards larger questions; in *Essays written in the Intervals of Business*, and in *Companions of my Solitude* he is urgent to have large questions thought out in the earlier scenes of *Friends in Council* the discussion continually stops short on the threshold of them; in his later works there are signs of a certain distaste for them, as if they called us away from the more pressing and more manageable questions that grow out of the daily needs of human fellowship. There is hardly any other substantial change in his work: the ideas are always of the same order, though the vehicle and ornaments may vary. In *Essays written in the Intervals of Business* we have something of the quaintness and gravity of Bacon; in *Companions of my Solitude*, most of the ornament comes from a delicate appreciation of external nature, in the later works he depends more upon a diffuse ingenious playful way of setting forth how the views he enforces with such wistful earnestness will strike fair samples of the cultivated public; latterly a pessimist was included among these. The whole of the series is written in the pure, lucid, flexible English which is rapidly becoming a dead language. His knowledge of affairs makes itself felt in two ways in his largest and not least considerable work, *The History of the Spanish Conquest of America*. It gives a curious actuality to the parts which in most histories are slight or dull, and it prevents him from exaggerating, as most historians do, the responsibility of Cortes and Pizarro for the sufferings of the Indians; he knew too well how much goes wrong in the hands of officials without their fault. The history is not complete; it omits all the internal economy of the Spanish settlements; but it deals in a masterly way with the course of the conquest and the successful efforts of the Spanish Government to save the continental Indians from the settlers. His poem of *Oulita the Serf* is an imaginative expression of what seemed to him the most pathetic in life; his later prose fictions *Realmah* and *Casimir Marenma*, were in the main the expression of his hopes—he sets himself in both to think what could be done for a young society by good direction, though the scene of one is laid in "the stone age," that of the others in the nineteenth century. In *Ivan de Biron* the chief interest is to be found in the generous defence of the grotesque and beneficent Empress Elizabeth.

G. A. SEMCOX.

## NEW YORK LETTER.

New York: February 1875.

We can match the dispute that is going on in your art world over the pictures of Mr. John Linnell, Sen., with one that has just ended here over a pretended original repetition by Henri Regnault of his *Salomé* (which shared with Zamacois's *Education of a Prince* the honours of the Paris Salon of 1870). There has been for a long time carried on in this city a regular manufacture of forged pictures, the victims being always painters of our own time, mostly Frenchmen, though a few Düsseldorf and other German artists are to be included. The men who support this enterprise with their money, and give their time to its management, are, I am sorry to say, people who call themselves respectable, and who would be by no means pleased if one were to deny them the name of gentlemen. But I think it would puzzle a wise head to draw a line between them and the ordinary forger. They keep a number of poor hack artists busy in copying the work of popular painters, they then forge the signature of the original as skilfully as they can, and as each batch is finished it is taken to a well-known shop in Liberty Street, where the copies are sold by auction as originals. Generally, one of the most respectable-looking of the gang—a grey-haired but youngish-looking old *beau*—is

among the buyers, and keeps things stirring with his connoisseurish comments and notes of admiration; but since he was exposed lately by name in one of the newspapers, and his tricks and his manners described, he has "taken his leave for a little space," as the old Prologue has it.

As a rule, this notable firm flies at small game, but about month ago they announced a sale of pictures, and in the lot the original *Salomé* of Regnault! This was a daub of a copy, a little more than a quarter the size of the true original (which was the size of life), and apparently painted over a photograph thrown up on the canvas from the photograph published by Goupil. The *Daily Graphic*, of this city, was the first to detect and expose the trick attempted to be played upon the public. But two leading journals, one a daily newspaper, the other a weekly journal, both making great pretensions to culture, were grossly fooled, and described this very poor copy of a famous picture in terms that could only have been justified by the original. On the morning of the sale, however, the *Tribune* declared that the picture was "an impudent forgery," and the result of its warning was that the auctioneer, after furiously blackguarding the newspaper for its truth-telling, withdrew the picture from the sale, at the same time declaring, in spite of the printed catalogue, that it had never been pretended that this was the original picture. Here the matter would have ended if some one had not raked up and sent to the *Tribune* a criticism in no less a journal than the *Zeitschrift für Bildende Kunst*—I think it was in May, 1872—of a replica of the *Salomé*, purporting to have been found in the studio of Regnault after his death, and then on exhibition at Karfunkel's Gemälde-Gallerie in Berlin. This criticism was a match for the New York newspaper articles, for the writer, who confessed he had never seen the original, went into aesthetic ecstasies over the variations from the original with the true zeal of an amateur. No sooner was this discovery announced by the *Tribune* correspondent than the auctioneer rushed into print with a letter declaring his replica and Karfunkel's were one and the same, and that he had written to Paris for evidence to prove it. But the *Tribune* had also written letters to Paris, and a few days ago it published the answers it had received. Two of these letters, one from M. Durand-Ruel, the other from M. George Clairin, declare positively that Regnault made no preliminary study for the *Salomé*, "nor any copy of it whatsoever;" that consequently there was no such copy found in his studio after his death, and of course Karfunkel's "masterpiece of the first rank," for so the *Zeitschrift für Bildende Kunst* described it, was a copy of some one else than Regnault. Best of all was a letter from Karfunkel himself, written to a dealer in this city, and declaring that he still held the "masterpiece," and would be glad to sell it, or to send it to be sold on commission. So that unless a miracle has been wrought, our New York auctioneer can never prove his assertion that his picture and Karfunkel's are the same. A point to note in M. Clairin's letter is, that Regnault's pictures are all the time being forged. M. Clairin has even been offered the original sketches for the *Prim* and the *Execution in Granada*, though Regnault, he declares, made no sketches at all for either picture. The *Tribune* has deserved well of the public for the persevering energy with which it has hunted down these rascals and exposed their game.

The Intercollegiate competition which culminated at the Academy of Music in New York recently, has fulfilled, I believe, the expectations of its promoters, who consider it a good and encouraging beginning at least. Those of your readers interested in such matters have doubtless ere this learned the particulars of the Academy's proceedings. It should be understood that this is part of a general movement for the combination of our colleges with reference to examinations—the ultimate aim being a system of intercollegiate ex-

aminations at New York year by year, and of intercollegiate fellowships based on the result of these. The scheme was suggested to Mr. Thomas Wentworth Higginson, the author of the magazine article out of which the movement grew, by his observation of the good results in England of the University examinations for "scholarships," and the test brought to bear through this means on the great English schools. The scheme has, indeed, been objected to on the ground of its being English. The preliminary competition in elocution and English composition was deliberately planned as easiest to begin with. Next year examinations in Greek and mathematics are to be added, and after that they will probably be yet further extended. Outsiders, without convictions and in search of knowledge, point questioningly to the fact that neither Harvard nor Yale has joined the association, and ask, "Why have so many colleges kept out?" To this the friends of competition reply, "Better ask why so many came in!" Beginnings are not seldom small. Eleven colleges belong to the association, and these include, observe, the *best second-best* colleges in the country. After Yale there are none of higher rank than Princeton and Cornell, and each of these surpasses Harvard and Yale at some points. These two colleges have by no means the degree of comparative importance that attaches to Oxford and Cambridge in England." Whether or not the system of intercollegiate competition is wise, it is not for me to discuss here. There can be no doubt, however, that the minds of scholars are more and more occupied with the subject of the higher education; and there is more than one practical scheme on foot looking in this direction; notably in Baltimore, where President Gilman, of California, has been invited to carry out his peculiar views.

The Hon. Maunsell Bradhurst Field, a gentleman almost as well known abroad as he was in this country, died in this city after a lingering illness on January 25. Mr. Field was a man of liberal education, and would probably have made a brilliant career if he had not unfortunately been born rich. As it was he spent his days on the outer edge of greatness. He was Secretary of Legation to Hon. John Y. Mason when that gentleman was Minister at the Court of France, and during the last years of his life was judge of the Second Judicial District Court in this city. Mr. Field was a diplomat by nature, and had a large political acquaintance, of which he tells a great deal that is interesting in his *Memories of many Men and some Women*, published not long since. He first met Louis Napoleon in the library of that distinguished physician, Sir Benjamin Brodie, in London, where the two gentlemen passed some time in pleasant conversation. When they next met Napoleon was Emperor of the French.

On Friday night last Ambroise Thomas's *Mignon* was sung in New York for the first time in English. The opera was given by the Kellogg English Opera Troupe, Miss Clara Louise Kellogg singing the title rôle, and I may safely say that it was the most poetic interpretation of that character ever witnessed in this city. She invested the part with a new interest, and sang the music with rare intelligence and refined sentiment. Her *Mignon* was Goethe's heroine—neither the rollicking gipsy of the French version, nor the lovesick child of the Italian. There was a passion and a tenderness in her singing of the song "Knowest thou the land," and the prayer in the last act, that was as new as it was beautiful. She sang the *Styrienne* in the second act with brilliancy and vivacity; in a word, her conception was original and picturesque, and has been received with marked favour. Miss Kellogg's troupe has been giving the best Italian operas this season, most of which were adapted to the English stage by the *prima donna* herself. Balf's *Talisman* will be sung for the first time in America by this company during the coming week.

Dion Boucicault has been playing in his new

comedy, *The Shaughraun*, every night since November 14, at Wallack's Theatre, and there are no present signs of abatement in the public interest. If Mr. Boucicault ever acted with greater delicacy and freshness, I have not happened to meet anyone who remembers it.

I have left myself small space in which to speak of an interesting literary event that took place here last week, when Nicholas Udall's *Ralph Roister Doister* was given by some young people as a public amateur performance. Probably it would never have occurred to any one here to do this, if Mr. Edward Arber's cheap and pretty "Reprints" had not made copies of the play easy to get. This series has been very popular here, and is much used in our better schools and colleges. Udall's comedy proved to be an excellent acting play, witty and wise, the plot well contrived, and carrying the action briskly along. The acting was excellent, but nature and talent were greatly helped by the thorough drilling the players underwent at the hands of Mr. Calvert Vaux, and the result was a performance that passed off with delightful ease and smoothness.

J. L. GILDER.

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#### SELECTED BOOKS.

##### General Literature.

- CLEARY, C. Minor Tactica. King. 16s.  
JAHRBUCH der deutschen Shakespearegesellschaft. Hrsg. durch Carl Else. 10. Jahrgang. Weimar : Huschke. 9 M.  
MYERS, P. V. N. Remains of Lost Empires. Low & Co. 16s.  
RAWLINSON, Sir H. England and Russia in the East. Murray. 12s.  
SHADWELL, Major-General. Mountain Warfare, illustrated by the Campaign of 1799 in Switzerland. King. 16s.

##### History.

- ATKINSON, J. C. History of Cleveland, Ancient and Modern. Vol. I. Barrow-in-Furness : Richardson.  
BLACK Book. The of the Admiralty. Appendix. Part III. Edited by Sir Travers Twiss. Vol. III. Rolls Series. 10s.  
DEVIC, Cl., et J. VAISSETTE. Histoire générale du Languedoc, avec des notes et les pièces justificatives. T. 1<sup>re</sup>, 2<sup>me</sup> partie. Paris : Picard.  
MARSHALL, E. Supplement to the History of Woodstock Manor and its Environs. Parker.

##### Physical Science and Philosophy.

- COTTA, B. V. Rocks classified and described. Ed. P. H. Lawrence. Longmans. 14s.  
DUPONT, A. B., et BOUQUET DE LA GHIRE. Les bois indigènes et étrangers. Paris : Rothschild. 9 fr.  
HELMHOLTZ, H. Popular Lectures on Scientific Subjects. Trans. E. Atkinson. With Introduction by Prof. Tyndall. Longmans. 12s. 6d.  
SACCARDO, P. A. Mycothece Veneta sistens fungos Venetos exsiccatos. Centuria 2. et 3. Berlin : Freiländer. 14 M.  
SCHELLEN, H. Spectral Analysis. Trans. J. and C. Lassell. Ed. W. Huggins. Longmans. 28s.

##### Philology.

- Vogüé, le Comte de. Stèle de Yehawmélék, roi de Gébal. Paris : Baudry. 3 fr. 50 c.

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#### CORRESPONDENCE.

##### MR. JAMES FERGUSON AND ST. PAUL'S CATHEDRAL.

Westminster : March 8, 1875.

The future historian of St. Paul's Cathedral will have no easy task in the chapter which relates to the twenty years beginning with 1858. Beside the alterations and re-alterations which have been made, he will have to chronicle the controversies, not to say quarrels, which have raged over many of them, and to record the proposals for alterations which have not been carried out. One of these last is far too curious as an illustration of the chaotic state of architectural thought at the present time to be allowed to fall into oblivion. It is that proposed by Mr. James Ferguson in a printed letter accompanied by plans and sections, and addressed to the Dean, a copy of which letter now lies before me.

Mr. Ferguson divides his letter into three parts. The first contains his opinions about Wren's building, and the proposals which have been made by others with respect to it, mixed up with a good deal of talk about himself ; in the second he describes the alterations which he would have made ; and the third is devoted to an attempt to justify these alterations, and to show that if Wren were now living he would approve of them.

Of the outside Mr. Ferguson is pleased so far to approve that he does not think he can mend it except in one way, of which more anon. The inside, however, does not suit him at all. Nothing is right in it, and he is especially offended at the presence of an attic over the principal order, and at the nave arches encroaching on the space which the entablature of the same order would, if continued, have occupied. Mr. Ferguson's arguments against the attic are anything but conclusive. The other fault may be more real, but, granting that it is so, the remedy proposed is a good deal worse than the disease. The want of *scale*, which is the chief architectural defect of the interior, is due more to the great size of the principal order than to anything else, and it certainly would not be lessened by the suggested cutting away of the present order and substitution of one ten or twelve feet higher. The strictures on the disproportion in width between the dome-space and the choir would be just, if Wren had intended that they should form parts of one apartment, as now by the alterations they do ; but were of no force so long as his screen stood separating the two, and forming the termination of the first apartment and the entrance to the second. Similarly the present inconvenience of the building is no fault of Wren's. He suited the requirements of his own time, and now that new requirements have risen he is not to blame because they have been badly provided for. That the new requirements exist is not to be disputed, and the need of properly meeting them next occupies Mr. Ferguson. He glances at a scheme proposed by Mr. Somers Clarke and myself, whereby the old choir would be put back to its original state, and the dome space separately furnished. Though what he means by saying that the choir would be "used as a Lady chapel," I know not. We never proposed anything so foolish, and I never heard of anybody else doing so. But let that pass. Next he condemns, *more suo*, a plan on the same principle suggested by Mr. Street, and accepted by Mr. Burges ; and then, aftersome rather characteristic abuse of the latter gentleman, he passes on to the description of his own design.

This, at least, has the quality of boldness, though whence inspired may be questioned. Putting it in his own words, he proposes "to remove the four piers of the choir, and the roofs they support, and to replace the latter by a dome 90 feet in diameter and 140 feet high, internally resting on octagonal pendentives." That is to say, he takes away the whole of Wren's choir from the great dome to the apse, and substitutes for it a new building of his own designing. The outer walls, indeed, he leaves standing, but pierces new windows in them, and inserts into them pilasters of polished red granite at the angles of his new octagon. The new dome is somewhat flat, and has small windows at its base ; a sort of engine-turned ceiling, and a large skylight, glazed with ground glass in the middle. Mr. Ferguson is fond of ground glass ; somewhere he suggests that it should have cut ornaments upon it. The apse, although allowed to stand, is disguised internally, to correspond with the new work. In front of its pilasters are placed ten granite pillars, ranging with the principal order, and carrying nothing but pieces of entablature and statues of the moderate height of twelve feet. The drawings indicate wall-decorations of various sorts, amongst which are open books scaling four feet across, and shields of arms five feet high. Externally the new dome would appear as a sort of hump east of the great dome, and it is this notable addition which, according to Mr. Ferguson, is all that is required to make the exterior of the church perfect. One does not like to be severe on the work of an amateur, and I will therefore leave the description without comment, although Mr. Ferguson's treatment of such as disagree with him is not such as to entitle him to much mercy. But it is rather amusing to notice that the end of all the destruction and alteration

is to leave the great dome still unused, and to produce in the new work a reduced reproduction of the arrangement, which, when proposed to be placed under the great dome without altering a line of the original design, Mr. Ferguson passes over as scarcely worthy of notice.

The point of the third part of the letter is this. Wren made several designs and carried out one of them, but not that which he liked best. Mr. Ferguson thinks he sees points in common between his own proposal and Wren's favourite scheme ; therefore he claims to be carrying out Wren's intentions. I will venture to put the same argument in rather homely way. Suppose Mr. Ferguson wanted a blue coat, but force of circumstances compelled him to have a green one instead, would he consider it a carrying out of his original intention if some one were to remove one of the laps of his green coat and sew on a blue one in its place ?

Mr. Ferguson's proposal has just one good quality, which is that it is so outrageously extravagant that there is not the least chance of its ever being entertained ; and his name is so prevented from going down the stream of time linked with those of Herodotus and Jonathan Martin.

J. T. MICKLETHWAITE.

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#### CAPTAIN MARRYAT A PLAGIARIST.

Old Brompton, S.W. : March 6, 1875.

At the end of my letter of the 26th ult. I asked the question, "Is anything known of Beloo's friend Dr. Russell, and his volume of Arabian tales brought from Aleppo ?"

My esteemed friend F. W. Burton, Esq., F.S.A., has answered a part of my query in the following manner :—

"I wish I could tell where that volume is now. But as to its possessor in Beloo's time, he was, without much doubt, Alexander Russell, M.D. (from 1742 to 1753 resident at Aleppo, apparently as physician to the British Consulate there), who after his return published in 1756 *The Natural History of Aleppo and Parts Adjacent*, 4to (Millar, Strand, 1756), giving an account of the district, the people, and their diseases, and the fauna and flora of the neighbourhood—a still interesting book, of which I have a copy."

Mr. Burton adds : "It would certainly be very interesting to discover the MS. tales ; perhaps they are in the British Museum."

H. C. COOTE.

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#### SHAKSPERIAN VERSE-TESTS.

Trinity College, Dublin : March 5, 1875.

In his letter on Metrical Tests for Shakspere in the last ACADEMY, Mr. Fleay says that I have fallen into error in my application of the weak-ending test to *Pericles*, "from having used one of the wretchedly arranged modern editions." Will you allow me to say that the text of *Pericles* which I used, and on which my conclusion respecting that play is founded, is *Mr. Fleay's own*, as printed in vol. i. of the Transactions of the New Shakspere Society ?

JOHN K. INGRAM.

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#### OUR OLDEST MS. AND WHO MUTILATED IT.

Oxford : Feb. 9, 1875.

As my paper was written in ignorance of what Dr. Maassen had said on its subject, and as I saw no reason for altering it after consulting him, I was not bound to refer to him in any way. In one sense I assent to his work being characterised as a "great work," for ponderous it is ; and so far as "the mass of evidence which it contains" is concerned, it is boon to literature. Otherwise, his arrangement is anything but lucid ; and his inferences now and then, in my opinion at least, anything but trustworthy. On the MS. to which my paper refers I consider he has thrown much more shade than light ; but as this is a point which concerns its intrinsic merits rather than its excised leaves, I shall only repeat that my paper

deals solely with the volume which has been so treated; and this, in spite of the retort made by Mr. Renouf "that the three volumes were originally one." It has escaped my learned opponent that the volume containing the letter of Dionysius is shown by the numberings to be the last of the three; that it contains no canons at all; nor is any part of it supposed to be the author of the *Prisca Versio*. That it is written in the same character I admit; that it was written by the same scribe, or at the same time, as the excised volume, I deny. That it is heterogeneous to both this and the other, its subject-matter alone proves. Numbers of MSS., its parent the Theatine included, exhibit the same phenomena.

"Its parent the Theatine," do I say? Its grandchild rather—I am here borrowing from Mr. Renouf. The Theatine, I should say, in spite of his positive assurances to the contrary, was not to be named in the same breath with the Justel. I am, indeed, so unfortunate as never to have seen it "proved," I won't say "to demonstration," but within an ace of probability, that the "so-called Prisca Versio of the Nicene canons is no version at all, but a compilation of two more ancient texts," viz., those named in the next sentence. Further, I never asserted that the Sardican canons, as they stand in the Justel MS., had been translated from the Greek. I simply said their position there gave colour to the opinion that they had been. But, then, "the whole of this rests upon exploded error." Thus, it seems, I am to consider myself exploded, whether I hold or dissent from that opinion. This is hardly sound logic. Again, have we sound logic in what follows? I had called this MS. "the oldest MS. of the oldest collection of canons in Latin known." This is denied. "The collection to which it belongs is not the oldest known, or even the oldest but one." How is this last proved? There are two Latin versions of the *Nicene decrees* known, which are older. Be it so, for the moment; but what follows? As one swallow does not make spring, so neither do the decrees of one council form a collection. But to go back to the Nicene decrees. I should like particularly to see the Latin "version sent by Atticus to the African church," though I have no doubt at all about there having been another older than that: for the decrees were recited in some shape or other by the Africans, before Atticus was even applied to. But where is either version extant in any reliable form? When I said "known," I meant extant, of course, not "known of." As to the collection of the Theatine MS., to talk of its being the parent of the Prisca sounds to my mind pure nonsense. The two MSS., as I have said before, to my mind hardly admit of comparison. The Justel MS. is in uncials throughout: the Theatine is not even in Lombardie throughout, and "characterum Lombardicorum forma satis saeculum viii. prodit" is what Thiel says of it. The collection of canons in the Justel contains only canons supposed to be genuine, and none later than A.D. 450: the Theatine contains, I believe, many documents of a much later date, and some confessedly spurious. But its earliest part includes canons that were not in existence before A.D. 499. As to its version of the Nicene decrees, I described this in my paper as "a bolder gloss on the Prisca, than the Prisca is itself on the original;" and from that judgment I see no cause to recede. The Ballerini, no doubt, in more than one place speak of its version of these decrees as earlier than that of the Prisca, but as they have been so good as to supply me with the means of collating both collections, and of comparing them with the Dionysian, they have put it into my power to qualify their conclusions. So that while I can bear them out in maintaining the version of the Justel MS. to be the actual one revised and called "Prisca" by Dionysius, I can show against them that the version of the Theatine MS., so far as it deals with the same canons, is simply that of the Prisca throughout, altered in places by glosses or clerical errors. There was

abundance of time for the Prisca to have been glossed upon, or altered otherwise by scribes, between the fifth and eighth centuries.

As to the Theatine combination of the Sardican canons in consecutive numbers with the Nicene, I think I may safely challenge Mr. Renouf to exhibit any MS. earlier than the eighth or ninth centuries where this arrangement is followed, seeing that neither De Marca nor the Ballerini could. It was to supply this desideratum, which he had already confessed indispensable to his hypothesis, that the former risked mis-describing an unpublished MS., and the latter availed themselves of his mis-description in one place, though they took him to task for it in another.

It is morally certain that he refers to the same MS. in both the passages I have quoted from him. He has characterised it as "antiquissimus" in one, and "vetustissimus" in the other. Neither Justellus, his contemporary, nor the Ballerini, his critics, entertained any doubts about this MS. being meant by him in both. It was the celebrated unique Justel MS. so familiar to all the collectors of councils from Labbe to Mansi, and church-historians to Gieseler; and, in fact, the whole pith of his misrepresentation lay in the "consequentibus numeris sub antiquo titulo." It was this one inaccuracy that impeached his honesty; there was no other that need have been dwelt upon had this been away. It was perfectly true that this MS. contained twenty-seven canons of Chalcedon, though not last of all. It was perfectly true that the Sardican canons followed the Nicene there, and together made with them just forty-one. What was culpably false was, that they followed them in consecutive numbers, and under their ancient title. As I said in my paper, it was he, not Justellus the younger, who would have been damaged by the publication of the Sardican canons unmodified and entire, just as they stood in this MS. He, not Justellus the younger, *forcibly* stayed its publication, till he could compel its being published on terms dictated by himself, and could likewise silence explanations from every mouth but his own. Just on two points he was baffled, and only two: 1. He had decreed that the two excised leaves that were to be printed should be printed in *fronte collectionis*. The editors in all probability did this by the first copy—the sole copy that is without them in their proper place—and this page, having served its purpose, was omitted or lost by the binder. Two leaves have been abstracted from the duplicate copy now before me, since binding, at the very same point. The editors contrived that all the other copies should exhibit the excised leaves in their proper place. 2. The editors secured their MS. against any further harm by sending it over to this country with two more of the excised leaves that had not been destroyed, yet had not been printed. Mr. Renouf has hazarded the conjecture that the MS. may have been imperfect before Justellus became possessed of it. This may apply to other parts of it. As regards these, we possess ocular proof. Anybody who cares may see for himself that all the missing leaves of the Sardican canons must have been abstracted at the same time, and in the same way. And what is it that De Marca himself tells the Pope? "The Sardican canons I knew had been cut out of this MS. by Justellus the elder, with the leaves, however, removed to the end of the volume." But what follows? "I desisted not, till partly by threats and partly by prayers, the Sardican canons were restored in the printed copy to their proper place after the Nicene, as they stood in the MS." Does he not stand convicted on his own showing? Was this the honest way of describing what had really been done? Could any Pope have divined that "the Sardican canons" were represented in the printed copy by the miserable fragments that are made to do duty for them; and contrary to, be it observed, and not in conformity with, the express bidding of the Archbishop, in the place occupied by them in the MS.? Or could Alexander VII. have reconciled the

epitaph composed for the rest, *vetustate perierunt*, with what he was assured had been done by them? Wiser than truthful in his generation, the Archbishop took good care that his own treatise mis-describing this MS. should not appear so long as he had any control over it. In an evil hour for his posthumous fame, but in stern justice to truth, it was published.

Mr. Renouf, I am certain, would not, for a thousand archbishoprics, countenance such miserable tamperings with truth, as he, with chivalrous generosity, does his utmost to prevent being brought home to a renowned dignitary of his church, and one whose learned works must always command respect.

EDMUND S. FFOLKES.

March 3, 1875.

The amount of work which has accumulated upon my hands during the compulsory idleness occasioned by some days' illness prevents my entering very minutely into Mr. Ffoulkes' reply to my last letter.

His judgment on Dr. Maassen's great work is sufficient to explain our relative positions towards each other in the present controversy. In Germany the history of ecclesiastical law is the study, not of amateurs as in England, but of men who apply to it a rigour of method which in this country is rarely met with except in works on physical science. Dr. Maassen's book represents the most advanced stage of the science; and I follow the most eminent scholars in Germany, beginning with Savigny, in looking upon its arrangement not only as perfectly lucid, but as the only suitable one for such a work. In contending with Mr. Ffoulkes, I have generally to deal with arguments which have long since been obsolete.

I. Mr. Ffoulkes now denies my assertion that the three volumes of the Justel MS. were written by the same hand. In his article (p. 140) he had described the first and second as "transcribed in the same character and probably by the same hand as the contents of the second volume." The fact to which he now calls my attention as inconsistent with this had not escaped me, for I had meant to quote it against him. How can the "heterogeneous" character of certain portions of this collection be an argument against its unity, when, as he very justly observes, "numbers of MSS. . . . the Theatine included, exhibit the same phenomena"? Maassen has shown that four ancient Italian collections (of which the Justel is one), perfectly independent of each other but nearly akin to each other, are characterised by a similarity of plan which leads one to infer, not only that the "heterogeneous" contents belong to it, but that a series of decretals were formerly to be found at the end of vol. iii.

II. "I should," says Mr. Ffoulkes, "particularly like to see 'the Latin version sent by Atticus to the African Church,' though I have no doubt at all about there having been another older than that. . . . But where is either version extant?" I will tell Mr. Ffoulkes. On looking at p. 903 of his Maassen, he will find the version of Caecilianus of Carthage critically edited from MSS. Of the Latin version made by the presbyters Philo and Evaristus, and sent by Atticus of Constantinople, there are two texts; one corrupt, which is contained in Hardouin (i. p. 1245) and Mansi (i. p. 407, ed. 1760), and another published by Gonzalez from much purer MSS. in the Madrid edition of the *Collectio Canonum Ecclesiae Hispanae* (tom. i., col. 169). The latter book is not, I believe, common in this country, but it is reprinted in Migne's Collection, tom. lxxxiv.

III. Mr. Ffoulkes "has never seen it proved" to his satisfaction (and he speaks as if he had never heard) that "the so-called Prisca Versio of the Nicene decrees is no version at all, but a mere compilation of two more ancient texts." The demonstration of this fact could not be given without exhibiting three distinct and complete texts of the Nicene canons; but anyone who will take the trouble to make the comparison of

these texts will see that my assertion is a correct one. Three texts—A, B, and C—are given, the problem being to determine the relation of A to B. The history of C is perfectly well known. It is found that A and B are in general exactly alike, except where B borrows from C. It is surely manifest that A is the earlier text, and B a compilation from A and C. Such is the case of the so-called *Prisca Versio* of the Nicene decrees. So far is the Codex Theatinus from giving "a bolder gloss on the *Prisca* than the *Prisca* is on the original," that the "*Prisca*," as a rule, differs in no respect from the Theatine text except when it borrows from the version of Philo and Evaristus. What Mr. Ffoulkes considers a gloss is simply the original Latin text.

The passage quoted from the Ballerini, to the effect that the Theatine MS. "non totam Priscam editionem continet," &c., is not accurate. The Theatine MS. contains the whole of the "*Prisca*." This term, I repeat, involves an exploded hypothesis of Justel, adopted by De Marca and others.

I never said or imagined that the Theatine collection was the parent of the Justel collection. I said that the Theatine version of the Nicene canons was the parent of the corresponding Justel text, and really had a higher claim to the title of "*Prisca*." I mentioned some other evidence of its antiquity, and I now add that this same text is the basis of that quoted by the Roman legate, Paschasius, Bishop of Lilybaeum, at the Council of Chalcedon.

IV. Mr. Ffoulkes thinks he may safely challenge me to exhibit any MS. earlier than the eighth or ninth centuries, where the Sardican and Nicene canons follow in consecutive numbers. If De Marca considered this "*desideratum*" as indispensable to his hypothesis, it was a very foolish thought, and I am astonished to find it revived at the present day. It is absolutely certain that such MSS. existed in the fifth century, for St. Jerome and his contemporaries never quote from any others. No one now thinks of basing a negative inference on the mere date of a MS. The text which it contains may possess criteria of antiquity quite independent of the time in which it was written. Some cursive and by no means very ancient MSS. of the New Testament are quite equal in value to those written in the most magnificent uncials. They are, in fact, *copies* of very much older MSS. As regards the question now before us, three perfectly distinct periods are to be recognised: 1. That in which the Sardican and Nicene canons were united under one title; 2. That in which the Sardican were known, in consequence of the African controversy, not to be Nicene, their real origin being left in uncertainty; 3. That in which the Sardican are known and recognised as such. The publication of the collection of Dionysius Exiguus greatly contributed to the spread of correct views on the subject. But old collections continued to be copied, and the MSS. of which Mr. Ffoulkes thinks so cheaply represent, as far as this question is concerned, the views current before Dionysius.

V. I am loth to add another word to what I have said about De Marca's intervention in the publication of the Justel MS. Those who are acquainted with the science of books will judge whether my theory or that of Mr. Ffoulkes best explains the phenomena of the existing copies of the *Bibliotheca Juris Canonici* of Voel and Justel. I will only say that the notion of De Marca's having anything to do with the mutilation of the MS. is in flagrant contradiction with the testimony of the truthful Baluze that the manuscript was brought in his presence mutilated to De Marca by the editors, who loudly declared that the pages which they were forced to publish were no real part of it. The assertion that "the editors secured their MS. against any farther harm by sending it over to this country" is a most unjustifiable piece of romance.

Finally, I disclaim the imputation of "chival-

rous generosity" in taking up arms for a renowned archbishop of my Church. There are two things at least much more important to me than the reputation of De Marca—namely, scientific method and historical truth. If any "archbishop of my Church" wilfully sins against these, I shall, far from taking up arms in his defence, feel the utmost delight at his falling into the hands of the Philistines.

P. LE PAGE RENOUF.

[This controversy must end here.—EDITOR.]

*The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.*

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, March 13, 3 p.m.	Royal Institution : Professor Clifton on "The General Features of the History of Science."
"	Crystal Palace Concert (Joachim).
"	Saturday Popular Concert, St. James's Hall (Billow).
3.45 p.m.	Royal Botanic.
MONDAY, March 15, 1 p.m.	Sale at Christie's of the Collection of Old English Porcelain of H. G. Bolin, Esq.
3 p.m.	Asiatic.
7 p.m.	Entomological.
8 p.m.	British Architects. Medical.
"	Monday Popular Concert, St. James's Hall (Mdle. Krebs, Joachim).
TUESDAY, March 16, 3 p.m.	Royal Institution : Mr. A. H. Garrod on "Animal Locomotion."
7.45 p.m.	Statistical.
8 p.m.	Civil Engineers. Pathological.
8.30 p.m.	Zoological.
WEDNESDAY, Mar. 17, 1 p.m.	Horticultural.
5 p.m.	Meteorological.
8 p.m.	Society of Arts.
THURSDAY, Mar. 18, 3 p.m.	Royal Institution : Professor Tyndall on "Electricity."
4 p.m.	Zoological.
6 p.m.	Philosophical Club.
7 p.m.	Nomismatic.
"	London Institution : Professor Ella's Third Musical Lecture.
8 p.m.	Linnæan. Chemical.
"	Society of Arts : Mr. G. S. Tenison wood on "First Principles in Art Study."
"	Mr. Coenen's Third Concert, St. George's Hall.
8.30 p.m.	Royal. Antiquaries.
FRIDAY, March 19, 7.30 p.m.	Sacred Harmonic Society, Exeter Hall ( <i>St. Paul's</i> ).
8 p.m.	Philological. Professor J. Payne on "The Norman Element in the Patois of the Midland Area."
9 p.m.	Royal Institution : Dr. R. Liebreich on "The Real and Ideal in Portraiture."

#### SCIENCE.

*The Polarization of Light.* By W. Spottiswoode, F.R.S. Nature Series. (London : Macmillan & Co., 1875.)

PROBABLY few branches of natural science of equal importance, or of equal interest to the general reader, are so poorly provided with text-books, advanced or elementary, as that of Light. It is with great pleasure, therefore, that we have received this contribution towards filling up the gap. The only treatises so far practically accessible to the English student were Airy's Tract on the Undulatory Theory, and Lloyd's Wave Theory of Light. The latter forms a very excellent history of the science, but is very difficult to the general, and not satisfying to the mathematical, reader; the former is entirely a mathematical treatise, omitting, however, the full development of Fresnel's theory of double refraction. The present little book is eminently suited to supply the want of an elementary text-book on the polarization of light—and it is to be hoped that we shall ere long possess a treatise combining both experimental and theoretical details.

The book had its origin in a series of lectures delivered by the author, and its only serious fault is one to which a book so produced is especially liable, viz. the introduction of merely illustrative matter which will catch the attention of an audience, but which in a book is distinctly bad if it diminishes the space available for a full development of important principles.

The author begins by describing some of the methods of polarizing light, and so leads his readers to a clear notion of the polarization of light more easily than would be possible by starting with a formal enunciation. A very complete and lucid account is next given of the colours observed when polarized light is transmitted in parallel rays through crystal plates, and then analysed. The explanation of these phenomena necessitates an account of the wave theory and of the principle of interference. This is not followed into its more intricate consequences, but the explanation of the diminution in the intensity of the colours with increase in thickness of the plates is rendered beautifully simple by the aid of the spectroscope, which is introduced whenever it is capable of rendering manifest the nature of the light under investigation.

This is followed by a really excellent chapter on circular polarization, all the more valuable as being on a branch of the subject which is rather liable to neglect, or at any rate to less attention than its importance deserves, both when considered in its practical applications to the construction of optical instruments, and for the curious relation, discovered by Sir J. Herschel, which holds between the faces of a crystal and the direction in which the plane of polarization is turned by it.

A portion of the seventh chapter has been devoted to the polarization of the atmosphere, in which the general results of Professor Tyndall's investigations have been given, with a description of some of his beautiful experiments. Why, however, has no mention of the neutral points been made? The discovery, also, made in a recent balloon ascent, that the blackness of the sky, as spoken of by previous aeronauts, was a delusion resulting from physical exhaustion, suggests the importance of examining the polarization at great elevations. The chapter on the phenomena observed when crystal plates are examined in divergent rays is good and rich in matter, although from the necessity of condensing so much into one chapter, and also from the inherent difficulty of the subject, it is far the most difficult one. It is, perhaps, fortunate that it does not meet the reader at an early stage as, in addition to what has been just said, several strange words, certainly of great convenience, have been introduced into it, the meaning of which would be clear to an audience witnessing the phenomena, but whose meaning ought to have been more clearly given in the book. Thus "stauroscopic figure" is used to denote the figures consisting of coloured rings with dark or light brushes, and this is said to be "euthysymmetrically divided" when it is divided into two similar portions by a straight line. Among other things which are good, about the best portion of the chapter is that relating to the optic axes

of biaxal crystals, the dispersion of which in the case of oblique crystals is very well classified according to the three classes called by French writers *croisée*, *inclinée*, *horizontale*. A table is likewise given of the limits between which the optic axes of a considerable number of crystals are inclined to one another. The information contained in this table is, I believe, to be found in no other book, and has evidently been compiled with great care from the various memoirs in which the original observations are to be found. In treating of this part of the subject it is difficult to know how far the phenomena are to be treated as belonging to polarization or to double refraction. Ordinarily all the phenomena shown by crystal plates have been described together, and if this had been done in the present case, conical refraction would have found a place. This would not have been in strict keeping with the title of the book; but as double refraction when separated from polarization would form so extremely small a book that it is hardly likely to be brought out in a popular form, I think it is to be regretted that place has not been found for so interesting a phenomenon, which has supplied so striking a proof of the truth of Fresnel's theory.

W. J. LEWIS.

DR. J. E. GRAY, F.R.S.

SCARCELY had Dr. Gray quitted the position which he so long held at the British Museum before the melancholy news reaches us that his active life has been brought to a close. It is indeed but a few brief weeks since Dr. Günther was appointed to the Keepership of the Zoological Collections upon the resignation of Dr. Gray, who had occupied this post since 1840.

John Edward Gray, the son of Mr. F. S. Gray, of Walsall, was born in 1800, and educated for the medical profession. At the age of twenty-one he published his *Natural Arrangement of British Plants*, a work which has the merit of being an early attempt to introduce the natural system to the notice of British botanists. Three years later he entered the Natural History Department of the British Museum, and rose in 1840 to the rank of Keeper. A fine series of catalogues of the collections has been issued under his care, many of the departments having been described by himself; thus, only a few months ago he brought out his *Hand-List of Seals, Morses, Sea-Lions, and Sea-Bears*. But in addition to these official publications, and to the large number of his communications to learned societies and scientific serials, he found time to write such works as *A Manual of British Land and Fresh-Water Shells*; *Illustrations of Indian Zoology*; and *The Knowsley Menagerie*. Years of concentration upon the minute shades of difference necessary for the identification of species scarcely tend to broaden a man's views; but it should not be forgotten that Dr. Gray, in addition to his labours as a systematic zoologist, exercised himself in the discussion of wide questions of social importance, such as public education, prison discipline, the postage system, and the organization of museums and galleries of art. His claims to public notice, however, must rest upon the half-century of scientific work which he honestly devoted to the service of his country. F. W. RUDLER.

SCIENCE NOTES.

PHYSIOLOGY.

*Abiogenesis*.—The noise of the spontaneous generation controversy has all but died out; occasionally, however, an echo of it still challenges

notice. Huizinga (*Pflüger's Archiv*, x. 1) publishes an additional paper on the subject, in which he endeavours to parry the objections made against his previous researches. The experiment on which he appears to lay most stress is this: a solution containing peptone, inulin, pure glucose, and the necessary mineral salts, is boiled in a glass vessel which is closed, during ebullition, by a cover of porous earthenware, luted on with asphalt. The sealed vessel is then placed in an incubator, and kept at a temperature of 40° C. After three days the clear liquid is found to have become turbid, and to swarm with living organisms, chiefly *Micrococcus* and *Bacterium termo*. Solutions containing only two of the above ingredients (peptone and glucose, or peptone and inulin), when treated in exactly the same way, remain free from any trace of life, though affording every facility for the rapid multiplication of microphytes. The absence of organisms in the solutions containing only two of the three ingredients whose conjunction is essential for the *de novo* production of bacteria, is regarded by the author as furnishing better security for the germlessness of the materials employed than the exposure of the test-liquids to high temperatures in a Papin's digester. Two reasons are advanced for this opinion: in the first place, peptone and inulin undergo chemical change when heated to 110° C., and such change may diminish or destroy their nutritive capacity; secondly, the precise temperature required for the thorough destruction of all schizomycetous germs is very uncertain. As regards the latter point, Huizinga finds himself constrained to admit that the absolute destruction of bacteria and their germs, when suspended in a watery medium, cannot be depended on unless the liquid has been maintained at a temperature of 110° C. for thirty minutes. This conclusion is equally at variance with the statements of observers who are in favour of abiogenesis (Bastian), and of those who are adverse to it (Cohn).

A number of very careful experiments bearing on this point are described by Roberts (Studies on Biogenesis, *Philosophical Transactions*, Part II. for 1874). He found that all the organic liquids he employed could be rendered permanently barren by exposure to a temperature of 100° C.; but that the duration of such exposure had to be varied in each case. In other words, slight differences in the aggregation of the materials used, or in their reaction, were sufficient to alter very considerably the amount of heat required for their sterilisation. Degree of heat and length of exposure were found to be mutually compensatory; prolonged exposure to a temperature of 100° C. being as effectual as a shorter exposure to greater heat. The germs of bacteria offered more resistance to heat than those of torulaceous organisms. Hay infusion, rendered slightly alkaline, was found to exhibit the maximum degree of resistance to sterilisation by heat. The juices and tissues of plants and animals never originate organisms unless previously contaminated from without. The general conclusions at which Dr. Roberts arrives are decidedly favourable to the doctrine of panspermism as opposed to that of abiogenesis; nevertheless, on the strength of a few exceptional and unexplained facts, he is disposed to believe in the possibility of an occasional, though very rare, development of organisms without pre-existing germs.

*On a Peculiar Butyric Fermentation*.—It has been ascertained that the function of the torulaceous organisms by which alcoholic fermentation is set up may also be performed by the living cells of some larger plants, when these are placed under abnormal physiological conditions. Schützenberger (*Comptes Rendus*, January 25, 1875) describes a somewhat analogous phenomenon. A vessel filled with a five per cent. solution of cane sugar, and containing several stalks of the *Elodea Canadensis*, is kept at a temperature of 20°–30° C. and shielded from direct sunlight. After some hours, the cane sugar is found to have been partially transformed

into inverted sugar. Bubbles of gas are seen to adhere to prominent parts of the plant, from which they become detached, and rise to the surface. In about ten hours the gases come off so rapidly that 100 cubic centimetres may be collected in thirty minutes. When analysed, they are found to consist of hydrogen and carbonic acid in nearly equal proportions. The liquid grows more and more sour, and exhales an odour of butyric acid and ethyl butyrate. If neutralised with soda, the butyrate of that base may be isolated. The liquid contains neither bacteria nor vibrios—none of those organisms which Pasteur regards as the special butyric ferment, and which are present during the butyric fermentation of milk. If some of the liquid be decanted while the fermentation is going on, the action ceases in the decanted portion; it will only progress in contact with the *Elodea*. Some other water-plants and even marine algae have been observed to operate in a similar manner.

*On the Presence of Copper in the Human Body*.—The recent condemnation of Moreau for poisoning his wife with a salt of copper has given fresh interest to the question whether copper is normally present in the organism. MM. Bergeron and L'Hôte, the experts on whose evidence the verdict was based, have investigated the point with great care (*Comptes Rendus*, January 25, 1875). The fact that copper, when introduced into the system through the alimentary canal, accumulates in the liver and kidneys—a fact known to Orfila—served as a starting-point for their enquiry. These organs were analysed in fourteen cases, whose history made it practically certain that no copper compounds had been swallowed for a considerable period before death. They were invariably found to contain traces of the metal, varying in amount from a quantity incapable of being numerically estimated (in a young man of seventeen) to one of two milligrammes (in the body of a man aged seventy-eight). The conclusion is, that when the total mass of the liver and kidneys contains more than three milligrammes of the metal, it must have been introduced into the system in unusual quantity. The traces normally present are attributed by the authors to such accidental causes as the use of copper utensils for cooking, etc.

*Rate at which Excitation travels along Voluntary Muscle*.—Hermann (*Pflüger's Archiv*, x. 1) points out that the results obtained by previous enquirers are vitiated by their having employed muscles whose continuity is interrupted by tendinous intersections, and by their adoption of the graphic method. His own experiments were all made with the sartorii muscles of the frog. The mean velocity deduced from a considerable number of observations was 2.698 mètres per second. No difference was found to exist between curarised and non-curarised muscles. The velocity thus determined is only approximative; no such experimental precision being possible as in the measurement of the velocity of nerve-force.

*Analysis of the Heart's Impulse*.—The tangible beat of the heart against the chest-wall, which seems to our unaided senses to be a simple and momentary phenomenon, has been shown by the cardiograph to be a complex result of various conflicting forces, and to coincide in duration with the entire systole of the ventricles. To analyse the elements of which the cardiographic tracing consists, it is advisable to select the relatively simple heart of the land tortoise, which will continue to beat for a considerable time after its removal from the body if its cavities are kept supplied with defibrinated blood. Its pulsations are perfectly regular, and much slower than those of the human heart. Graphically recorded, its contractions furnish a comparatively simple curve. Marey (*Comptes Rendus*, January 18, 1875) regards this curve as a product of two factors; the change of volume which the heart undergoes during its alternate contraction and relaxation; and the changes in its consistency, the

organ being firm during systole, flaccid during diastole. These two elements may be graphically recorded independently of each other. By enclosing the heart in a flask with three tubulures, one of which serves for the introduction of blood into its cavities, another for the escape of the blood, while the third places the air contained in the flask in communication with a registering apparatus, we get a curve showing the alternate condensation and rarefaction of the air caused by the alternate increase and diminution in the volume of the heart. Another curve is obtained by recording the variations of pressure in the interior of the ventricle, which will obviously coincide with the changes of consistency due to its contraction and relaxation. The two curves vary inversely, one rising when the other descends, and vice versa. Superposition of the two yields a compound curve, essentially resembling that obtained in the first instance by the cardiograph.

#### MICROSCOPICAL NOTES.

M. VON TIEGHEM has just brought before the French Academy some interesting experiments on the fecundation of certain fungi (*Basidiomycetes*) confirming the statements of M. Reess, to which he refers, and throwing fresh light on the interesting question of sexuality in these lower organisms. M. Reess made his observations on the common dung fungus *Coprinus stercorarius*, and M. von Tieghem selected for his *Coprinus ephemerooides*. Placing a spore of this little agaric in a decoction of dung, and confining it in a cell, under the microscope, he found it soon germinated, producing a branched cellular mycelium, anastomosing, not only from branch to branch, but from cell to cell, along each branch; the branches being about 0.003 mm. in diameter. In most cases the mycelium tubes produced, in the course of five or six days, tufts of narrow rods (*baguettes*), springing, sometimes to the number of twenty, from the tip of a short lateral branch. Each of these rods divided itself into two smaller ones (*bâtonnets*). The upper one detached itself and fell away; the lower one grew at its base and divided again. When this had gone on two or three times, the basilar joint fell off, and there remained only a pedicel and a great number of small white rods lying by it. These were 0.004 mm. to 0.005 mm. long and 0.0015 mm. wide, and often having a brilliant granule at each end. When these rods were sown in the dung decoction they did not germinate.

In another set of similar experiments, no rods appeared, but about the seventh or eighth day—that is to say, when the little rods in the temporary experiments had separated from the stems, certain lateral branches swelled at their summits, forming large vesicles, separated by partitions from the pedicels bearing them. Sometimes these vesicles, which contained a dense protoplasm and usually exhibited three vacuoles, grew in loose tufts. M. von Tieghem, having thus obtained the little rods and the vesicles in separate growing cells, brought them together, and saw the "rods" attach themselves to the vesicles, and empty into them their contents. The vesicles thus fecundated lost their vacuoles, formed two internal divisions, and transformed themselves into large tubes composed of three superimposed barrel-shaped cells. The basilar cells, which were the longest and narrowest, soon pushed out curved lateral branches, and were followed by the median cells. The branches, which were multicellular and rameous, pressed against each other and formed a little white tubercle, the beginning of the fruit. Further details will be found in *Comptes Rendus* for February 8, 1875.

A FUNGUS of a different character continues to excite much interest and alarm in India on account of the damage it occasions to the opium crop. It is a near relative of the potato blight, and is named *Peronospora arborescens*. It forms the

subject of "Microscopical Notes,"\* by Dr. Cunningham, who was not able to throw much light upon its habits, but is still pursuing the investigation. He found that soaking fine sections of the poppy leaves in carmine solution enabled the mycelium threads, which took up the colour, to be traced running between the cells, but not in any case perforating them. The *conidia*, which crop out abundantly from the fertile filaments on the under surface of the leaves, he states, "appear very rapidly to lose their power of germinating." He was unsuccessful in his search for the *oogonia* and *oospores*, supposed from analogy to exist in these fungi and spring from the mycelium in the tissues of the plant. Oospores can preserve their germinating power for months, and are conjectured to be important means of propagating the *Peronospora* moulds. As the *Peronospora arborescens*, or poppy mould, is common on wild poppies in this country, English microscopists may contribute to the further elucidation of its life history.

PASSING to quite another subject, we notice in *Comptes Rendus*, February 8, a paper by M. A. Villot on the "Peripheral Nervous System of Marine Nematoids." It states that the connexion of the tactile papillae of these worms, and of their eyes, with a nervous system has been hitherto obscure, and M. Villot finds that when the worms are rendered transparent by maceration in a mixture of acetic acid, alcohol, glycerine, and water, a thin, granular, highly refracting layer is seen beneath the cuticle. This was described by Dr. Charlton Bastian in 1866, who observed that it contained cellules. Each of these cellules sends a delicate thread to a papilla, and distributes lateral prolongations to adjacent papillae. "The subcutaneous layer of these marine Nematoids contains a veritable network of ganglionic cells, which supply more filaments to the tactile and visual organs, and this peripheral network is related with the central nervous system through a plexus which traverses the muscular layer, and connects the ventral nerve with the subcutaneous layer." M. Villot alludes to a similar arrangement in sea anemones, and to his own discovery of it in Gordius, and he remarks that "this disposition of ganglionic cells in a network (*réseau*) is certainly less rare amongst invertebrates than has been generally supposed, and probably represents the whole nervous system of the lower types."

FOR some years past little progress has been made in the discovery of the males of Rotifers beyond those of the species described by Brightwell, Gossé, &c. Dr. Hudson lately contributed an important paper on this subject to the Royal Microscopical Society, which will be found in the *Monthly Microscopical Journal* for February. He was so fortunate as to find the males of *Lacinularia socialis*, *Floscularia complanata*, and of a new species of Asplanchna resembling *A. priodonta*. Like other male Rotifers, these new ones, being destined to a short life devoted to their special sexual business, are not furnished with any digestive apparatus.

In the same journal will be found an interesting paper, by Dr. Royston-Pigott, "On the Invisibility of Minute Refracting Bodies, caused by Excess of Aperture, and upon the Development of Black Aperture Test Boards and Diffraction Rings." He finds that "the aperture of an objective regulates the appearance or disappearance of the circular black outline of minute refracting spherules, and, consequently, the black band of refracting cylinders." Too large an aperture leaves minute objects of this description quite indistinguishable, a fact which, taken in connexion with many others, justifies Dr. Carpenter's protest against excessive apertures made years ago, and confirmed by the preference the great German microscopists have always shown for moderate ones.

\* *Microscopical Notes regarding the Fungi present in Opium Blight.* By D. D. Cunningham, M.B., Surgeon H.M.'s Indian Medical Service, Calcutta.

DR. J. J. WOODWARD, United States army, has devoted much trouble to a comparative examination of the blood corpuscles of man and certain other mammals, and his results will be found in the last-named publication. He gives a wholesome warning against the assumption that the microscope can be relied upon in medico-legal investigations to pronounce authoritatively that certain corpuscles are those of man. He finds "that blood from the dog and several other animals would give stains possessing the same properties, and that neither by the microscope nor by any other means yet known can the expert determine that a given stain is composed of human blood, and could not have been derived from any other source."

*Silliman's Journal* for January 7, cited in *Month. Mic. Jour.*, describes an Amoeba discovered by Professor Leidy, which takes up into its body along with its food a quantity of sand, and drags after it a quantity of dirt attached to a papillated, or villous discoid projection. This villous projection will remind the microscopist of the remarkable observations made by Dr. Wallich in 1863, and published in the *Annals of Natural History* for that year. Dr. Wallich supplied the writer with some specimens which are described in the *Intellectual Observer* (vol. iii. p. 430), and it is there remarked, "I may state that my specimens of the *Amoeba villosa* were very uneven in surface, from the multitudes of objects that had been taken in by the gelatinous mass, but were not sufficiently engulfed to leave it smooth." Dr. Wallich came to the conclusion that all the different forms of Amoebae are transitional phases of one and the same organism, of which *A. villosa* is the highest state of development. He first found *A. villosa* in ferruginous pools in Lower Bengal, and it was chiefly in a ferruginous pool at Hampstead that he captured his English specimens. They were plentiful in March, less so in April, and rare in May, after which month they soon disappeared. In the writer's notes of them it is said, "The voracity of these animals was extraordinary; there seemed no other limit to their appetite than the capacity of their whole bodies to take in and hold the miscellaneous subjects of their choice." Is this *buliminia* a regular condition of amoebae when they are in the villous state? and was that the cause of Professor Leidy's specimens ingesting so much sand?

Professor Leidy also found a very interesting Gromia in the crevices of city pavements, spreading its living web like a spider to catch its prey.

#### MEETINGS OF SOCIETIES.

##### ROYAL MICROSCOPICAL SOCIETY (Wednesday, March 3).

H. C. SORBY, Esq., President in the Chair. Some remarks by Mr. Badcock were read on a species of Bucephalus, supposed to be *B. polymorphus* of Von Baer, to which the secretary, H. J. Slack, appended extracts translated from Von Baer, Laçaze-Duthiers, and Giard, on *B. polymorphus* and *Haimeanua*. Mr. Badcock's specimens of this curious entozoon occurred free swimming in an aquarium tank containing fresh-water mussels. They underwent no change that he could observe in the aquarium, and were found extremely fragile under compression. Specimens he brought to the Society did not survive for sufficient examination. These creatures should be looked for not only free swimming, but in their thread-like sporocysts, which seem often found in the glandular organs of the fresh-water mussel, the cockle, oyster, &c., and in the garfish (*Belone vulgaris*).

Dr. Pigott, F.R.S., communicated a valuable paper, recommending testing high-power objectives by viewing diminished images formed by an inverted objective placed under the stage. If, for example, mercury globules are scattered on black velvet, and illuminated by sunlight thrown upon

them by a Reade prism, the light image formed on the globule and diminished by the inverted objective can be viewed, instead of an object on the stage, by the glass to be tested. In like manner a diminished image of a thermometer scale, or of artificial double stars formed by minute holes in blackened foil with a strong light behind them, may be employed. Dr. Pigott further described the beautiful chromatic rings and other patterns seen in sunlit mercury globules, the exact character and curves of which show the state of the corrections and errors in centering. He also explained, and illustrated by drawings, the curious and unexpected false images—*evidola* as he terms them—produced when diminished images of wire-gauze and other objects are viewed with different focussings and variations of adjustment.

Mr. Wenham described and exhibited specimens of a new mode of mounting such objects as butterfly scales. He cuts a piece of glass, such as a portion of an ordinary slide, right through at an angle of about 30° to 35°, sloping from right to left. The object is then placed on the under side of the sharp knife-edge which is formed, close to the top. The two pieces of glass are brought together and cemented on a glass slide. The light is thrown up from under the stage in the usual way. No balsam or other cement must be allowed to run between the cut portions, and the angle at which the cut is made must not be too near that of total reflexion.

It was announced that at the next meeting, April 7, the President would read a paper on the application of the micro-spectroscope, and exhibit some novel apparatus.

#### LINNEAN SOCIETY (Thursday, March 4).

DR. G. J. ALLMAN, President, in the Chair. In accordance with the recent custom of the Society, which devotes alternate meetings to the discussion of zoological and of botanical subjects, the present was a botanical evening, and was occupied with the reading of several papers, chiefly of a technical character. Mr. J. R. Jackson had one of more general interest on the plants in which ants make their homes, which was illustrated by dried specimens of two of the most remarkable, *Myrmecodia* and *Hydnophytum*.

Professor Thiselton Dyer read a brief note on the structure of the so-called "membrana nuclei" in the seeds of Cycads. Heinzel had described this as a cellular structure, the cells of which had thick walls penetrated by ramifying tubes. There is reason, however, for believing that the membrane only represents the wall of a single cell, and is, in fact, probably the greatly enlarged primary embryo-sac. What Heinzel had taken for tubes seemed really to be solid. They are arranged all over the membrane after the fashion of what carpet-manufacturers call "moss-pattern." They are possibly the débris of the thickened walls of the cells of the nucleus which had been destroyed by the enlargement of the primary embryo-sac. In the discussion which ensued a remarkable diversity of opinion was displayed among the microscopists present, as to whether the reagent magenta exhibits the largest amount of its characteristic reaction on the cellulose wall of the cell, or on its protoplasmic cell-contents.

Professor Dickson exhibited and described a series of microscopic slides illustrating the mode of development of the embryo of *Tropaeolum speciosum*.

#### ROYAL SOCIETY (Thursday, March 4).

THE following papers were read:—"On the Tides of the Arctic Sea. Part VI.;" "Tides of Port Kennedy in Bellot Strait," by the Rev. S. Haughton; "On the Determination at Sea of the Specific Gravity of Sea-Water," by J. Y. Buchanan; "Note on the Value of a certain Definite Integral," by I. Todhunter.

#### SOCIETY OF ANTIQUARIES (Thursday, March 4).

MR. C. D. E. FORTNUM, exhibited a wax medallion containing a portrait of Michel Angelo, executed by Leone Aretino, and a bronze medal struck in his honour, the portrait on which was evidently copied from the former. The obverse of the medal represented a blind man, with features resembling those of the great artist, led by a dog. The meaning of this group is very obscure. Several explanations were offered by members present, but none seemed to be satisfactory.

Mr. Edwin Freshfield, read a most interesting paper on the Christian Remains at Constantinople, which he has examined with great care. Fourteen Byzantine churches still remain, most of them being used as mosques, and only one for Christian worship. The Church of St. Irene has been converted by the Turks into a small-arms factory. It is probable that some churches were completely destroyed in consequence of their being so distinctly cruciform as to unfit them for Mohammedan worship. In the gallery of St. Sophia a stone has been recently discovered inscribed with the name of Henry Dandolo, the Doge of Venice, who was present at the taking of Constantinople by the Latins, and died there in 1205. It is known that he was buried in the church, but Mr. Freshfield was unable to determine whether this stone marks his place of interment. The fact of the stone being in the gallery renders it improbable.

A number of plans and drawings of most of the buildings in the city, with photographs of both the exterior and interior of St. Sophia and other mosques, were exhibited.

#### PHILOLOGICAL SOCIETY (Friday, March 5).

REV. R. MORRIS, LL.D., President, in the Chair. Mr. H. Jefferson and Dr. Sturman were elected members. Mr. Alexander J. Ellis, F.R.S., Vice-President, gave an account of the classification of the existing English dialects which will be adopted in Part V. of his *Early English Pronunciation*. Suggestions towards such a classification had been brought before the Society by Prince Louis Lucien Bonaparte, in June, 1873, and since that time the Prince, Dr. Murray, and Mr. Ellis, assisted by Mr. C. C. Robinson for Yorkshire, Mr. T. Hallam for Derbyshire, Miss G. F. Jackson for Shropshire, and numerous other gentlemen and ladies for various details, had worked upon that foundation, and with great labour and difficulty had built up the following arrangement, which seems to be the best attainable with our present knowledge, and is the most minute and complete yet produced. The names are purely geographical (even English and Scotch must be looked upon as local, and not historical terms), and the time considered is 1873-5, without any reference to the past. This arrangement allows of any historical maps being laid over that which will accompany the present classification without confusion of nomenclature. The phonetic grounds of distinction will be contained in Mr. Ellis's Part V., the grammatical, constructional, and lexical are left to separate treatises, except so far as can be inferred from about ninety comparative examples which Mr. Ellis has collected. The following is a précis of the arrangement:

#### I. GREAT NORTHERN FAMILY.

##### A. NORTHERN BRANCH.

I. North Insular Scotch Dialect.—1. *Shetland* sub-dialect; a. Unst; b. Lerwick; c. Foula, varieties.—2. *Orkney* subd.; a. Fair Isle; b. Kirkwall varieties.

II. Northern Scotch Dialect.—3. *Caithness* subd. 4. *Moray and Aberdeen* subd., Aberdeen, N. and central Banff, N. Elgin, N.E. Nairn and Cromarty, varieties. 5. *Angus* subd., Kincardine and E. Forfar, var.

III. Central Scotch Dialect.—6. *Fife and Lothian* subd., a. S. and E. Fife, S. and E. Clackmannan, E. Kinross; b. E. Stirling; c. Lothian (Linlithgow, Edinburgh, Haddington); d. The

Merse; e. Tweeddale, var. 7. *Clydesdale* subd., Lanark, Renfrew, Cunningham, Kyle, S. Stirling, S. Dumbarton, S. Bute, S.E. border of Argyll, var. 8. *Highland Border* subd., a. S.E. Perth, W. Kinross, N. Clackmannan, N.W. Fife; b. N. Stirling, var. 9. *Galloway* subd., a. Carrick; b. Wigton; c. Kircudbright; d. Nithsdale, var.

IV. Scotch and English Border Dialect. a. Southern Scotch Border Group. 10. *Southern Scotch* subd., a. Teviotdale and Upper Reedsdale; b. Selkirk; c. Annandale and Eskdale, var. b. Northern English Border Group. 11. *English West Marches* subd., a. Lower Eskdale, Liddisdale, N.E. Cumberland; b. N. Cumberland, var. 12. *English East Marches* subd., a. N. and S. Shields and N.E. Durham; b. N. and E. Northumberland; c. Tynedale; d. Newcastle-upon-Tyne, var.

V. Northern English Dialect. 13. *Cumberland* subd., a. N.W. Cumberland; b. Mid Cumberland; c. E. Cumberland; d. S. Cumberland, var. 14. *Westmorland* subd., a. N. Westmorland; b. S. Westmorland; c. Dentdale, var. 15. *North and Mid Yorkshire* subd., a. N.W. Mining Districts; b. S. Durham; c. N. Mid Yorkshire; d. S. Cleveland; e. N.E. Strand; f. S.E. Yorkshire; g. S. Mid Yorkshire; h. E. Mid Yorkshire; i. W. Mid Yorkshire; k. Washburn River district; l. Upper Craven; m. Mid Craven, var. 16. *North Lancashire* subd., a. Lonsdale N. of the Sands; b. Lonsdale S. of the Sands, var.

##### B. NORTH-WESTERN BRANCH.

VI. North-Western English Dialect. 17. *South Lancashire* subd., a. Leyland hundred; b. Blackburn hundred; c. West Derby hundred; d. Sal福德 hundred; e. Huddersfield, Yorkshire, var. 18. *Cheshire* subd. 19. *North Peak of Derbyshire* subd., Chapel-en-le-Frith, Glossop, Combs Valley, var. 20. *Derbyshire* subd., a. Mid Derbyshire; b. N.E. Derbyshire; c. S. Derbyshire, var. 21. *Staffordshire* subd. 22. *Shropshire* subd.; a. N. Salop; b. N.E. Salop; c. Mid and W. Salop; d. S. Salop, var.

##### C. NORTH MIDLAND BRANCH.

VII. North Midland English Dialect. 23. *South Yorkshire* subd., a. Lower Craven; b. Halifax; c. Bradford; d. Leeds; e. Dewsbury; f. Rotherham, var.

#### 2. GREAT EASTERN FAMILY.

##### D. EASTERN BRANCH.

VIII. North-Eastern English Dialect.—24. *Lincolnshire* subd., a. W. Lincolnshire; b. N. Lincolnshire; c. Mid Lincolnshire; d. S. Lincolnshire, var. 25. *Nottinghamshire* subd., a. N. Notts; b. Mid Notts; c. S. Notts, var. 26. *Leicestershire* subd., a. E. Leicestershire; b. W. Leicestershire; c. Mid Leicestershire; d. Rutlandshire, var. 27. *Warwickshire* subd. 28. *North Northamptonshire* subd. 29. *North Bedfordshire* subd.

IX. Eastern English Dialect.—30. *Norfolk* subd., a. Norfolk; b. N. Cambridgeshire; c. Huntingdonshire, var. 31. *Suffolk* subd., a. Suffolk; b. S. Cambridgeshire; c. N. Essex, var.

##### E. CENTRAL BRANCH.

X. Central and Central Border English Dialect. a. Central English Group.—32. *Central* subd., a. Middlesex; b. Surrey; c. N.W. Kent; d. S.W. Essex; e. Hertfordshire; f. Buckinghamshire; g. S. Bedfordshire, var. b. Central Border English Group.—33. *Eastern Border* subd., over most of Essex. 34. *South-Eastern* subd., a. Kent; b. E. Sussex, var. 35. *Western and Midland Border* subd., a. Herefordshire; b. Monmouthshire; c. Worcestershire; d. extreme N. Gloucestershire; e. W. Oxfordshire; f. extreme S. Warwickshire; g. S. Northamptonshire, var. 36. *South-Western Border* subd., a. Berkshire; b. E. Oxfordshire; c. Hampshire; d. Isle of Wight; e. W. Sussex, var. 37. *Living Cornish* subd., W. Cornwall.

[MARCH 13, 1875.]

## 3. GREAT WESTERN FAMILY.

## F. SOUTH-WESTERN BRANCH.

XI. *The Avons English Dialect*.—38. *The Severn-Avon* subd., a. Gloucester; b. S.W. Berkshire; c. N. Wiltshire; d. N.E. Somersetshire, var. 39. *The Stour-Avon* subd., a. S.W. Hampshire; b. S. Wiltshire; c. Dorsetshire; d. S.E. corner of Somersetshire; e. Axminster, var.

XII. *Devon English Dialect*.—40. *W. Somersetshire* subd., a. Wellington; b. Exmoor, var. 41. *Devonshire* subd., a. N. Devonshire; b. S. Devonshire; c. E. Cornwall.

## G. EXTINCT BRANCH.

XIII. *Forth and Bargy English Dialect*, Wexford co., Ireland.

ROYAL GEOGRAPHICAL SOCIETY (Monday, March 8).

At the usual fortnightly meeting of the above body, Mr. Clements Markham, the Secretary, read an interesting paper on the examination of the southern half of Lake Tanganyika by Lieutenant V. L. Cameron, R.N. He began by stating that Cameron had previously done good work by taking regular astronomical and hypsometrical observations along the trodden route from Bagamoyo to Unyanyembe. Beyond that point his route lay between those of Burton and Stanley respectively, and he was thus enabled to explore the drainage system of the southern part of the basin of the river Malagarazi, the most important eastern tributary of Lake Tanganyika, and a range of mountains along the left bank of the Sindé. Cameron's description of the scenery of the country is most enchanting. On reaching the Malagarazi Cameron came upon the route of Speke in 1858, and it is satisfactory to find that their latitude observations agree within a few seconds. Mr. Markham then gave a brief history of our former knowledge of Lake Tanganyika, from the accounts of Speke, Burton, Livingstone and Stanley, from which it would be seen that the question of an outlet was still one of the greatest uncertainty, all the lake having received examination with the exception of the southern half, along a portion of the south-eastern side of the coast of which Livingstone had journeyed in 1868, but without attempting a detailed survey. Nevertheless, in 1871 Livingstone expressed a decided opinion that the lake had an outlet somewhere. Cameron started from Ujiji on March 13, 1874, to conduct the exploration, having previously fixed the latitude of that place by meridian altitudes as 4° 58' 3" S., and its longitude by lunars as 30° 4' 30" E. He also found its height above the sea, as proved by independent methods, to be 2,710 feet. He hired two guides who were well up in the knowledge of the lake, and, having equipped two boats, commenced by coasting along the east side of the lake. Off Kungwe he was informed that the Lukuga river flowed out of the lake, and in this belief he was confirmed by a consideration of the number of streams flowing through salt soils into the lake, which, if diminished by evaporation alone, would be as salt as brine. On April 14 Cameron sighted the southern extremity of the lake, where the islands off shore were numerous and the scenery remarkable for beauty. He furnishes interesting notes on the floating islands and aquatic vegetation, which here obstructs navigation. On the 21st he reached Akalunga, one of the largest villages he had seen in Africa, and the same day he commenced the examination of the western shore of the lake. The hills which environ Lake Tanganyika first began to disappear after rounding Ras Tembwe, and the land here became low. On May 2 the river Lukuga was approached, and the chief informed Cameron that the river flowed from the lake into the Lualaba, and that his people travel for a month by it on their way to Nyangwe to trade. No Arab had ever been down it, which explains their ignorance on the subject. Cameron descended the Lukuga for five miles,

and found it from three to five fathoms deep, a mile and a half wide at its mouth, and from 500 to 600 yards wide lower down. Great pieces of drift wood from twenty-eight to thirty feet long floated down the stream. Halfway to the Lualaba the Lukuga was reported to receive another river called the Lurunbuji. Cameron returned to Ujiji on May 9, after an absence of eighty-eight days, having made a valuable chart on the scale of five miles to an inch, the accuracy of which is corroborated by that of Livingstone, with which it agrees very fairly. Mr. Markham then reviewed the general question of the hydrography of Lake Tanganyika and the nature of the outlet, and concluded by drawing attention to the value of Cameron's botanical collection.

A discussion followed in which Sir Bartle Frere, Mr. F. Galton, the Rev. H. Waller, Colonel Grant and others took part.

## FINE ART.

## THE NEW BRITISH INSTITUTION.

It is no longer ago than November 7 that we reviewed one of these exhibitions, held at No. 39B Old Bond Street: now another has opened. This consists, as usual, of a miscellany of native and foreign pictures, the latter making the greater show. Why the name of "New British Institution" should be adopted, or retained, may be queried. The number of works is close upon two hundred.

We will attend first to our own artists. Mr. Cave Thomas sends a small work, *The Sower*—Christ represented as sowing seed, according to the words of his own parable. The painter has combined something of a stalwart rustic character with the typical aspect of the Saviour: the time is sunset, and the nimbus burns red, like the waning glow of day. This observable little picture is of a broader and less precise manner of execution than usual with the artist. Mr. Smetham is another exhibitor of lofty subjects treated on a small scale. His *Orpheus* portrays the poet kneeling down on the rocky inlet into Hades, and gazing into the unfathomed depth below, down which his hardly-recovered Eurydice has once again vanished: his lyre lies beside him on the crag. Mr. Smetham has a genuine inventive gift, traceable in the general quality of this picture—which is not, however, carried very far in execution. *The Flight of Apollo*, by the same painter, appears to represent the overthrow of the Grecian god at the advent of Christianity. *Druid Stones* is impressive, better in composition and feeling than in colour. All these three works have more the character of designs in oil-colour, done for the sake and significance of the subjects, than of regular pictures for an exhibition-room. *Baby's Bed-time* is a sketch by Mr. Frith, evidently produced many years ago: it is an indifferent performance, although the action of the mother and infant is neither hackneyed nor ungraceful. *My Lady of Castlewood*, a life-sized head and bust by Mr. J. Walker, displays a good sense for that sort of comeliness which wavers between prettiness and beauty. A little picture by Mr. Stannus, named *By Order of the School Board*, two female babes toddling along a country road, to be taken care of at the school-house while their seniors are being instructed, is amusingly quaint. The contributions of Mr. C. W. Wyllie, *Winter—Urmseraux*; of Mr. J. H. Sampson, *Return of the Fishing-boats*; and of Mr. Muckley, *Rhododendrons*, very dexterously handled—deserve mention.

Among the foreign pictures, one of the nicest is a minute specimen by J. F. Raffaelli, *Le Bon Fumeur*, a free-and-easy gentleman of the sixteenth century, who will not be balked of smoking his clay pipe in a tapestried chamber, although there is a lady on the sofa hard by. This is equally bright in colour and in touch.

*Hushaby Baby*, by N. Gysis, is a strong positive piece of work, facile, accurate, and expressive; an American negro dandling his master's baby. The negro is more brown than black, and the baby almost as much brown as white. *The Secret*, by Mr. Hennessy, shows two old-world lovers pacing by twilight in the grounds of an unpretentious country house; all is so hushed and placid that a white rabbit close behind them squats up on its hind-quarters:—a pleasant little work from a skilled hand. Great readiness and spirit, not undeserving the name of brilliancy, mark the painting of the *Shepherdess of the Abruzzi*, by Michetti; the tinting, indeed, is somewhat over bright, and wanting in harmonising tone. *In the Studio* is a good specimen of Fichel: an artist of the seventeenth century seated before his easel, and attentively considering what he has done, and what remains to do. One of the largest paintings in the room is by Professor Verlat. It is named *Gluttonous and Lazy—Temperate and Laborious: Repetition of the picture painted for the Cercle Artistique, Antwerp*. The personages are a porker and a donkey, broadly and strongly sketched off at a rapid rate: we understand that this was intended as a hit at the non-professional dining members of a club of artists and amateurs, as contrasted with the working or professional members. We are not aware whether, after this picture appeared on the club-walls, the amateurs seceded, or the Professor was visited with the cold shoulder. *A Rehearsal*, by A. Robert, exhibits two Dominicans, a man and a boy, practising a chaunt; a slightly ungainly work, of more than average sure-handedness and ability. *Washerwomen Quarrelling and Carlist Priests reading the Esperanza*, are clever bits of Spanish character-painting by Yimenes; not particularly attractive to the eye, but repaying detailed examination: the same may be said for *The Village Lawsuit*, by J. Leister. *Le Réveil*, by Vander Ouderaa, is a tolerably large and worse than tolerably disagreeable representation of two young gallants and two loose women waking or still sprawling after a debauch: there is not any such excellence in the method as would compensate for the low choice of subject. *In the Wood*, by A. Romako, a forest-glade with glinting afternoon sun, on the skirts of wild mountain scenery, and with a couple of figures in the dim-shadowed foreground, has a share of grace and delicacy approximating to the poetic. Van Luppen, Maris, Willroider, and De Schamphelleer, contribute works of the landscape class, of respectable, or more than respectable, merit.

W. M. ROSSETTI.

THE CHAPEL OF THE MEDICI.—OPENING OF THE TOMB OF LORENZO DE MEDICI, GRANDSON OF LORENZO THE MAGNIFICENT.

Florence: March 1, 1875.

It having been observed by the intelligent Custodian of the Chapel of the Medici, Giovanni Scheggi, that the statue of Twilight on the tomb of Lorenzo had moved slightly from its position, he drew the attention of the proper authorities to the circumstance, and it was resolved that the figure should be moved from its place to ascertain the cause. This monument, so well known from its noble group of statues, including *Il Pensoso* and *Dawn* and *Twilight*, has always been called by the Italians that of Lorenzo, Duke of Urbino, and son of Pietro de Medici; but this opinion has been called in question by Hermann Grimm in his excellent *Life of Michelangelo*. For reasons which he assigns, he maintains this monument to be that of Giuliano, Duke of Nemours.

On Wednesday, February 24, the statue of Twilight was raised from the lid of the sarcophagus in presence of the Director of the Museums, the Commendatore Aurelio Gotti, the Chevalier Giorgio Campani, and the members of the Fine Arts Commission. When lifted by means of a powerful screw from its bed, it was seen that it was held in its place by

a marble tenon about a foot square and one and a half inches in depth, fitting into a mortice in the base of the figure, the tenon forming part of the lid of the sarcophagus, and that nearer the lower part, under the legs, there was a rough piece of wood, twelve inches long, four and a half wide, and one inch deep. This was worm-eaten and in an advanced state of decay. Above the tenon a slight iron pin, leaded into its bed, had been added to secure the statue, but was quite inadequate for the purpose. The piece of wood had been introduced to raise the statue at the lower extremity, and this had the effect of slightly throwing back the shoulders. As it is known that Duke Alexander (*Il Moro*), son of Lorenzo, Duke of Urbino, was, after his assassination in 1537, deposited in his father's sarcophagus, it was evident that the statues had been raised to admit of this, and that the piece of wood had not been placed there by Michelangelo, but by the workmen who replaced the statue after the deposit of the body of Alexander. It was next resolved to raise the statue of Dawn and observe whether that was safely fixed in its place. This was done on Saturday the 27th. It was found to be fastened by mortice and tenon in the same way. There was no trace of cement in either, and the gap formed by the piece of wood had not been filled in with cement. The space was full of spiders' web.

The statues being raised, it was resolved to slide off the lid and ascertain the contents of the sarcophagus, and so settle the question whether the monument was that of Lorenzo or Giuliano. Two bodies would be found if it was that of Lorenzo. As I was permitted the privilege of ascending the scaffold, and standing at one end of the sarcophagus, I am able to describe the scene that followed. The lid being slid off, rough boards were seen fitting together, and closing and covering the receptacle. I was struck by seeing a workman at the other end with a crow-bar, and his face almost entirely enveloped in his handkerchief, but I was informed that this was because the opening of another Medicean tomb had nearly proved fatal to the workman. With his face thus bandaged he raised the planks at his end, and I helped by lifting at mine, and so they were removed.

The sight within was strange. Two bodies were distinctly visible. They had fallen flat, but at one end of the sarcophagus lay a skull with a black cap upon it, and the body and arms in what seemed to be a white shirt, whilst close to me was a headless body in a black tunic, the form of which was plain enough, with a white embroidery at its lower extremity. The Professor destined to examine the bodies was summoned, and raised the black tunic. Under it was the skull of Lorenzo, for now there can be no doubt that this monument is that of the Duke of Urbino. The Professor, after gathering a few fragments of the clothing, which came to pieces in his hand, called for the help of the muffled workman, who stooped down and brought out the remains in handfuls. I saw with regret that by this process the bones of the two men would be mixed together, and opportunities of observation lost; so I gathered and tried to put in one place the bones near me. On each side the chest and head of Lorenzo were the legs and feet of Alexander, who apparently was the taller man, unless when he was buried the head of Lorenzo was pushed down under his tunic, where it was found, which is not unlikely. The bones of the legs of Alexander were in white linen hose, if it was linen, and under his head was a white pillow; a stout iron spike projected from the bottom of the marble sarcophagus, apparently put there when Alexander was deposited. The remains of a similar spike were also observed at the other end where the head of Lorenzo should have rested. It is probable that these spikes had something to do with the fastening of the first lid, removed to make way for Alexander. The spike was fastened in its place with mortar, which glistened with a gum probably used in embalming

the father. The skull of Lorenzo is large and well-formed, with fine teeth of which about eight seemed to be absent. He was born in 1492 and died in 1519, aged twenty-seven. The Professor was therefore right in claiming, "This is the head of a young man." The other skull was smaller, the forehead lower, the nose must have been aquiline; the hair, some of which remained, black, coarse, and curled (*Il Moro*). The bones thus gathered were arranged on one of the long seats of the chapel; they were a dark brown, black in some places, and looked bituminous; both skulls were dark brown. These were taken by the Professor and duly measured with callipers, and their proportions registered, whilst the bones and fragments of garments were put back into the sarcophagus, it having clearly been proved that the monument by Michelangelo with the statues of the Pensoso, Dawn, and Twilight, is that of Lorenzo, the Duke of Urbino.

CHARLES HEATH WILSON.

#### THE STUDIOS. IV.

OF two pictures now at the point of completion by M. Alma Tadema, the most important is the *Candidate*. Within the court (vestibulum) of the house of Roman patrician stands the candidate for office. He is robed in the toga chalked, as was the custom for this special occasion, to a point of whiteness conspicuous beyond the natural tone of white wool. He is accompanied by his father and his sister, who bears a costly gift destined to propitiate the powerful patron whom they seek. The three are grouped together on the right hand against the pedestal, on which towers a large statue of Augustus, behind which we see the wall of the house. On the left runs up a broad flight of steps leading to the ostium, or entrance to the house. The great man comes forth, the doors are open yet behind him, and at the top of the steps is revealed the entrance hall thronged by a bowing crowd of parasites. The sunlight falls gleaming in long rays across the pillars of the atrium, suggesting light, and air, and space, affording an outlet to the eye beyond the moving figures. As the great man slowly descends, his librarii, the private secretaries who are sitting at a table on a landing near the bottom of the flight, drop their tablets, and rise, bending down with due obeisance, the young candidate, half eager, half afraid, is thrust forward by his father, the sister lifts her gift. The second picture is of lesser size and moment. M. Tadema gives us a young girl of ancient Rome, lying upon a leopard skin. Her left arm is cast above her head, her hand is toying with a black kitten approaching close to her head. The head is thrown backwards, following the direction of her arm. The play of the expression in her face, the fall and rise of the curves of her body as she turns half over towards us, are full of the lazy amusement of idle play. She is robed in pale green, the fillet in her hair is green, her tawny locks repeat the tone of leopard's skin on which she lies extended, the black girdle loosely knotted about her waist spreads the jet colour of the kitten's coat. Warm greys in wall and pavement relieve the group. Just above her naked feet through the wall breaks out an opening, and shows a bright bit of sculptured vase standing against the fresh green and flowers of a near garden. Both these pictures belong to a class with which M. Tadema has long rendered us familiar. They present us with many features which involve the possession by the artist of special antiquarian and archaeological knowledge; but they do not depend for their interest on the expression of this knowledge, nor is it through the amount of knowledge conveyed in them that their value as works of art consists. Our knowledge of any given period of antiquity is necessarily so imperfect, that it is wholly inadequate to serve the purpose of completely accurate reproduction. As a portion of the history of the past, this knowledge, imperfect as it is, has its own value, but in

a work of art it is precious only accidentally, as being the medium through which the given painter thinks. It is not an integral part either of the artistic thought, or of the artistic form, and in these alone resides the essential value of any work of art. Indeed, one may generally be assured, that whenever attention is clamorously demanded in the first place for points of only relative importance—such, for instance, as that the sackcloth and ashes of Job were painted in Syria, or the necklace and earrings of Cleopatra were copied from ornaments found in a tomb of her day—some lack of proper claims to admiration will be found. This is not, however, the case with M. Tadema's work. His knowledge of and interest in Roman antiquity is never displayed at the expense of his art; it is a source which feeds (as all true knowledge must) the springs of invention, and flows obeying the direction given by the predominant artistic intention. The motive implied in the subject of the *Candidate*, for example, depends for its interest, not on the accidents of classic costume and surroundings, but on the sympathy with which the artist has felt the situation, and rendered the various shades of nervous expectancy in those who compose the little group which awaits the moment of the great man's approach, as contrasted with the calm indifference of him on whom their hopes depend. And next, in the manipulation of the costume and accessories, the dominant intention is not so much "correctly" to delineate them, as to elicit in dealing with them such tones and forms as shall best represent the pictorial idea. In the present picture one of the most striking points is the way in which the full value of the white robe of the Candidate is got, as given against the white pedestal and statue on which it is relieved, and this, of course, M. Tadema would have done just as triumphantly, and the triumph would have been just as complete, had it been of any other cut. In the tone of this white robe lies the keynote of the picture in relation to which every other tint has to be considered. It is rendered with the same apt and admirable technic which is always to be expected from M. Alma Tadema. The same brilliant certainty of skilful and adequate handling, which is noticeable throughout, in the varying red dyes of the great patrician's garments, in the shifting colours seen through the open door, or if we turn to the lesser picture, in the green shades of the garden, in the clinging folds of the young girl's robes, or in the dexterous modelling of her outstretched arm.

Mr. Prinsep's painting of a *Minuet de la Cour* promises to be a thoroughly complete and charming picture. Two couples are standing up dancing. Behind them is a background of lookers on, ladies and beaux, some standing, some sitting beneath walls hung with dim-hued tapestry. Both couples are in the act of making the half turn preceded by, and preceding a low curtsey. In the centre, fully turned towards us, stands a lovely figure in white; she turns her head lightly over her right shoulder towards an older man in blue, in whose hand her fingers rest, and whose back is turned towards us. Over the shoulder of the lady in white, and in the space crossed by the extended arms of herself and her partner, we catch sight of a rose-coloured lady, one of the opposite couple. But the two groups are seen, as we say, in perspective, and thus we get a clear view of the second lady's partner, a young gentleman in canary colour, who stands a little up the picture on the left hand of the lady in white. The skill shown in this arrangement of the two couples results in an impression of delightful waving movement, and of graceful interchange of slightly varied curves, which is thoroughly full of dance sentiment, and gives the special character and charm to the whole picture. The painting of the white gown of the principal figure, the way in which Mr. Prinsep has got the relations of the differing tones and textures of the material, and the trimmings of the petticoat, is sure to command admiration. Altogether this painting will pro-

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bably be reckoned one of Mr. Prinsep's most complete and satisfactory performances. The *Minuet de la Cour* is within a very little of being finished; *The Gleaners*, a painting of a totally different class, is full of fine suggestions not yet worked out. Four women bearing their sheaves with them are passing along the edge of a cliff, beyond the dip of which spreads the sea. The moon is in the sky above them, the end of the day's long labour is approaching. The first moves forward bowed beneath her burden; she is followed by another who walks erect, poising her bundle of corn upon her head; two others follow side by side, one weakly tugging at her sheaf as she bears it before her. Here again, as in the *Minuet de la Cour*, the suggestion of the continuous movement of the group is extremely attractive; the figures are all walking together. The tone throughout is rich in suggestions of subdued harmonies; everything is there ready to be wrought out. It will, however, be scarcely possible for Mr. Prinsep, rapidly as he works, to accomplish all that the *Gleaners* would seem to demand in the short space yet before him; more especially as he has much to do to a work of great size—a canvas containing three full-length portraits still unfinished. Amongst other and minor work by him may be specially noticed a little figure in a Normandy cap standing with folded hands before her stool in church—a pleasant exercise in many tints of grey and stone, amongst which just a touch of red breaks out brightly.

E. F. S. PATTISON.

## MR. J. BIRNIE PHILIP.

THE decease of this sculptor was briefly announced by us last week. The work by which he is at present best known, and will perhaps be always best remembered and esteemed, is the moiety which he executed of the podium to the Albert Monument in Hyde Park. He pourtrayed the architects and sculptors, while the painters, poets, and musicians fell to the share of Mr. Armstead. Both sculptors have worked well in this very extensive and arduous undertaking; and many of the figures by Mr. Philip might be selected for individual commendation, whether for natural expression, or for general artistic spiritedness and success. Some critics, indeed, think Mr. Philip the abler worker of the two; but in this opinion we can by no means share. Mr. Armstead has shown such very exceptional capacity, gift, and accomplishment, that to be second to him is no discredit. To our eyes, the difference between the work of Mr. Armstead and Mr. Philip is something like that between a high-strung nervous organisation, and one of the lymphatic type: throughout there is, in the latter, less intuition, less energy, a less varied and less keenly receptive mode of life. Still, we may look with much satisfaction upon the portion of the work done by Mr. Philip; and may truly say that, had he executed in the same style the whole of the podium, unchallenged by the perilous rivalry of Mr. Armstead, we should have been justified in showing it to foreigners with no stinted amount of national self-complacency. W. M. ROSSETTI.

## ART SALES.

ON the 27th ult. was sold at the Hôtel Drouot a collection of tapestries of the first order. Five tapestries, worked with gold, of the Beauvais manufacture, period Louis XIV., with allegorical figures of Justice, Fortune, the Seasons, &c., in medallions enclosed in wreaths, 17,000 fr.; Aubusson tapestry, attributed to Picon, director of the manufactory under Louis XV., with a number of figures of persons about to embark on the sea, 2,265 fr.; series of twelve Brussels tapestries, by F. Raes, seventeenth century, after designs by Rubens, representing the principal events in the life of Alexander the Great, each piece averaged from 800 to 900 fr. The sale produced 44,590 fr. (1,783l. 12s.).

THE collection of paintings of the late M. Auguiot took place on March 1 and 2. For twenty-five years he had been attached to the Administration of the Louvre, and from his extensive knowledge was a great authority on painting. His pictures sold as follows:—A. Cuyp, *Portrait of a Youth*, 5,200 fr., and of *A Young Girl*, 2,720 fr., both of brilliant colouring; Hubert Van Eyck, attributed to, *The Virgin, Infant Jesus, and St. Anne*, a curious specimen of art in the fourteenth century, 2,050 fr.; J. de Heem, *Flowers and Fruit*, 1,720 fr.; Van der Helst, *Meeting of Savants*, 5,100 fr., and *Dutch Family*, 1,180 fr. (two fine pictures with numerous figures—the first is attributed by many connoisseurs to Lenain, as the style resembles that of his well-known full-length portrait of Cinq Mars, at Versailles); P. de Hooge, *Soldiers Playing Cards*, fine effect of candle-light, described in Smith's catalogue, 9,400 fr.; A. Duan, triptych, *The Annunciation and Adoration of the Shepherds*, 4,000 fr.; Cornelius Huysmans, of Mechlin, *Large Landscape*, 1,400 fr.; Fr. Mieris, full-length *Portrait of the Baronne de Cortenac*, 2,550 fr.; Mieris, *Lot and his Daughters*, 1,200 fr.; A. Ostade, *The Concert*, 2,100 fr.; Porbus, *Portrait of Marie de Médicis*, from the collection of the Duchesse de Berry, 2,850 fr.; Rubens, *Portrait of an Infanta*, of brilliant execution, 1,680 fr.; Ruysdael, *The Castle*, signed, from the Galitzin collection, 7,650 fr.; D. Teniers, *Rustic Interior*, 8,000 fr., and *Reading the Gazette*, 23,000 fr.; Ad. Vander Velde, *Pasturage*, 11,700 fr.; Weiminx, *Landscape with Ruins*, 2,500 fr., and *Dog and Game*, 4,000 fr.; Ph. Wouverman, *The Stag Hunt*, 1,020 fr.; Alonso Cano, *Magdalene*, 2,000 fr.; A. del Sarto, *Charity*, a repetition of the painting in the Louvre, with changes in the colours of the draperies, 1,250 fr.; Lorenzo Lotto, *Holy Family*, a graceful composition, 2,250 fr.; Pordenone, *Venetian Family*, 1,000 fr.; Raffaelle (so ascribed by Ingres, P. Delaroche, Aug. Scheffer, and others), *Sleep of the Infant Jesus*, 5,000 fr.; Paul Veronese, *Judith and Holofernes*, 900 fr.; Zurbaran, *St. Marina*, 2,000 fr.; Danloux, supposed *Portrait of Mlle. Duthe*, 2,850 fr.; N. Poussin, *Adoration of the Shepherds*, 2,340 fr.; Prudhon, *Venus and Adonis*, one of the most important works of the master, 67,000 fr.; R. Fleury, *Luther in Meditation*, 1,500 fr. The paintings produced 213,215 fr. (8,528l. 12s.).

LAST week Messrs. Sotheby, Wilkinson and Hodge had a sale of some interest to purchasers of Turner's *Leber Studiorum*. They sold four of the plates, known as "unpublished" plates; and several impressions of these subjects struck off before the sale of the plate. They also sold one or two impressions of the published plates; among them, an example of the *Tenth Plague of Egypt*, which happened to be good. Of the four coppers sold, that of the *Premium Landscape* fetched the highest price, it being knocked down to Huish for 51l. The mezzotint engraving of this was executed by William Say. The next highest price obtained for a copper was that realised by *The Stork and Aqueduct* (or *The Heron's Pool*)—the subject Mr. Ruskin has pronounced to be, in some respects, the finest of the series. It was purchased by Huish for 42l. All the work upon it is Turner's own—mezzotint as well as drawing and etching. Mr. Dobell purchased the plate of *Sheep Washing (Windsor Castle)* for 25l. 4s. This, like so many others of the simple pastoral subjects, was engraved by Charles Turner. Lastly, *Stonehenge at Daybreak*—drawn, etched, and engraved by J. M. W. Turner—was sold for 10l. to Mr. Huish. Had the coppers been sold before all the proofs sold at the time in the room had been struck off, the prices would, of course, have been much higher. The prices fetched by the separate impressions it is not necessary to cite, save that we may mention that an outline etching of the *Premium Landscape* sold for 5l. 2s. 6d.

AT the sale on the 6th inst. at Christie's of the collection of Mr. Mariano de Murieta, the water-

colour drawings sold as follows:—Bonnefoy, *An Italian Coast Scene*, 15 gs., and the companion, 9½ gs.; Cooper, *Coast Scene, with Cattle*, 12½ gs.; Absolon, *The Wayfarers*, 10½ gs., and *Agincourt*, 9½ gs.; Whymper, *Near Streatley*, 24 gs.; Hayes, *Off Scarborough*, 28 gs.; Duncan, *The Ballad Singer*, 40 gs.; D. Cox, *Going to Work*, 40 gs., and *Llanberis*, 75 gs.; Copley Fielding, *A Stiff Breeze*, 60 gs., and *Scarboro Castle*, 67 gs.; E. Johnson, *My Model*, 35 gs.; Vicat Cole, *Landscape, Winter*, 90 gs.; Lundgren, *The Domino*, 62 gs.; Bennett, *Bolton Abbey*, 25 gs.; Goodall, *A Wayside Cross in Brittany*, 99 gs.; Skell, *Brittany, Coast Scene*, 84 gs.; Goodwin, *The Convent of Assisi*, 127 gs.; Prout, *The Frauenkirche*, 145 gs.; Sir J. Gilbert, *The Challenge*, 95 gs.; Holland, *Genoa*, 200 gs.; Venice, 102 gs.; Hine, *Durlstone Bay*, 180 gs. The pictures sold:—Noerr, *Meeting of Generals*, 100 gs.; Holland, *Rotterdam*, 98 gs.; *The Grand Canal*, 52½ gs.; Nittis, *A River Scene*, 135 gs.; Agrasot, *The Connoisseurs*, 121 gs.; Corot, *Jouville-sur-Marne*, 73 gs.; D. Cox, *Calais Pier*, 295 gs.; Nasmyth, *Landscape and Figures*, 100 gs.; Hunter, *After the Gale*, 150 gs.; Pickersgill, *Arrest of Carrara*, 195 gs.; Broughton, *The Syren*, 141 gs.; De Nittis, *Rotten Row*, 300 gs.; Pettie, *The Doctor's Visit*, 250 gs.; Gisbert, *Faust and Marguerite*, 115 gs.; Mouchot, *Entering a Gondola on the Grand Canal*, 80 gs.

## NOTES AND NEWS.

IN the list of deaths we notice that of Mr. R. W. Buss, a painter well-known a few years ago. Among his principal pictures is *Soliciting a Vote*, which was pirated by a large manufacturer and issued as an engraving on a pocket-handkerchief. Others have been engraved, such as *The Musical Bore, Time and Tide wait for no Man*, *The First of September, Satisfaction, The Introduction of Tobacco*, *The Frosty Morning*, &c. In Mr. Cumberland's Collection of British Dramatists there are portraits of the celebrated actors of the day, painted by Mr. Buss. He also executed a series of paintings for Captain Duncombe illustrating the Signs of the Zodiac, and two large pictures for the late Earl of Hardwicke, now in the concert room at Wimpole. He was engaged by Charles Knight, the publisher, whose attention was directed to him by a picture of *Christmas in the Olden Time*, to make a series of drawings illustrative of Chaucer, and we believe that many of the illustrations of Knight's edition of Shakspeare, and *Old London*, are by him also. He illustrated, also, the works of Mrs. Trollope and Captain Marryat. His last engagement of this kind was, we believe, with Mr. Harrison Ainsworth, for his novel of *The Court of James II*. He became well known in the provinces by lectures on "The Beautiful and Picturesque," on "Fresco," and on "Comic Art."

THE church of Notre Dame at Walcourt, in the province of Namur, is being restored. Some fine mural paintings of the fifteenth century have been discovered beneath the whitewash; the most remarkable are a series of life-size figures of saints in the arched beneath the windows of the choir-ambulatory.

PROFESSOR BRUNN (*Transactions of Munich Academy*, 1875) illustrates the difference between the archaeological and philological methods of interpreting the subjects on ancient works of art, choosing for his purpose (1) a silver cup with design from the myth of Triptolemus in the Vienna Cabinet (*Mon. d. Inst.* iii. 4); and (2) the sarcophagus in Wilton House, with a representation from the same myth (Müller, *Denkmäler* ii. 10, 117.) By the philological method it is of course necessary to identify each and all of the figures in these compositions with persons directly connected in the traditions with the myth of Triptolemus. To meet the demand recourse was had to such out-of-the-way persons as Baubo and Dysaules, the parents of Triptolemus, while Per-

sephone had to be identified with a figure entirely wanting in the dignity elsewhere attaching to her. By the archaeological method, on the other hand, the literary version of the myth is accepted so far as possible consistently with the known conditions of art at the particular period when the work was executed. It is the Roman period here, and the philosophical goddesses and relations of Triptolemus become representatives of the seasons and the course of the year. Brunn's explanation seems to be particularly happy, and as a vindication of the archaeological method very opportune, inasmuch as its opponents have of late been persistent in their attacks, sometimes descending even to ridicule, as in the memorable passage of Flecklein's, *Neue Jahrbücher* (1872, p. 171), where Schubert draws a picture of a young Hyperborean archaeologist arriving at Rome, discovering a fragment of marble in the shape of a lion's claw. To his great joy it is "unedited," and he resolves to fill up this blank in knowledge. For the sake of accuracy the engraving must be made in Rome. There is no doubt about its being a lion's claw and *ex ungue leonem*. But while reconstructing the entire lion on paper he hears of a marble lion's tail in the Museum of St. Petersburg, which, since no other lion claims it, obviously must belong to the same animal, as indeed the style of work would alone prove. The whole lion is then reconstructed, the missing parts being, in the interests of truth, indicated by dotted lines. Then begins criticism proper. Have we here an original work, or only a late copy of some well-known masterpiece? If the former, it must be fathered on some sculptor famous for his animals. If a copy, it must next be shown whether from an original in marble or bronze. In the end he is convinced that both claw and tail are remains of an ancient marble copy of the bronze lion mentioned by Pausanias, x., 18. 2, and so on.

THE sixth (annual) series of *Vorlegerblätter*, by Professor Conze, of Vienna, have come to hand, and, as before noted, consist chiefly of illustrations from the works of the Greek vase painter, Duris, one of those who have been charged as imitators of the early style of vase painting. The object of a collection like this is to put such a charge to its severest test, and to furnish students of archaeology with an exercise for their discrimination. Apart from this, the excellence of the engravings entitles them to commendation for a wider circle of students.

Two fine works of sculpture have recently been executed in Rome by English artists. One is a group by Mr. Charles Summers, representing Hypermnestra moved with love and pity for her husband Lynceus; and the other other, a marble statue of *The Falconer*, of life size, by Mr. George Simonds. Both works, it is stated, are intended for exhibition at the Royal Academy next May.

THE birthday of Raphael will be celebrated on April 6 by the Royal Raffaello Academy at Urbino, when a eulogistic discourse written for the occasion will be delivered in the morning by the Professor Commendatore Augusto Conti, and in the evening a grand concert given, and the Casa Raffaello and its neighbourhood illuminated.

Two nobly conceived works in Corot's studio, the *Dante*, and *Hagar in the Wilderness*, have long been well known to the loved master's friends and admirers. No offer could tempt him to part from these cherished productions, and it is now found that he has bequeathed them to the Louvre.

THE Commission appointed last year by the French Government to prepare an official catalogue of all the artistic treasures of France (see ACADEMY, May 30, 1874), has nearly done its work, it is stated, so far as Paris is concerned. The Commission will visit successively every town in France, and report upon its works of art. The idea of this catalogue originated, it appears, with the late Emile Galichon, a writer to whom many art measures in France have owed their origin.

In a letter addressed to the Director of Fine Arts, M. de Cumont, the Minister of Public Instruction in France, calls attention to the state of decay into which the tombs of Molière and La Fontaine, in the cemetery of Père la Chaise, have fallen, and proposes, instead of simply repairing them, that monuments shall be erected to these two poets.

AN exhibition of ancient and modern works of art will be held in the old château of Blois, and will open on May 1.

M. JACOTOR has left to the Louvre two portraits of Henry IV. and Marie de Médicis, attributed to Porbus.

THE *Art Universel* of Brussels announces that a magnificent silver cup, Renaissance style, the gift of Albert and Isabella to the Guild of St. George, has been sold by the Society of St. George to the Baron de Rothschild for the sum of 1,000L

THE Louvre purchased, for a sum of 4,000 francs, five splendid specimens of Persian faience at the recent Séchan sale. The Cluny and Sèvres museums likewise made some valuable acquisitions of the same beautiful ware.

M. PAUL BAUDRY has been promoted to the rank of Commander of the Légion d'Honneur; and M. Harpignies to that of Chevalier of the Order. French artists, it is stated, were unanimous in their suffrages for these two nominations.

The art thieves in Spain are still, it appears, pursuing their particular branch of industry without discovery. Their last achievement is the carrying off of a miraculous image of the Virgin from some church in Spain and getting it safe to France, where, according to a statement in the *Chronique*, it has been recognised by M. Haro, and placed by him as a deposit with the bankers MM. André and Marcuard. The figure, which is small, is of gilded and painted wood, and dates from the end of the seventeenth century.

THE stolen St. Anthony of Murillo has been restored to its own special chapel in the cathedral at Seville, where its re-installation was recently commemorated by solemn processions and religious services. The foot and hands of the Saint have escaped mutilation, but the face and some portions of the robe have undoubtedly sustained considerable damage.

THE *Gazzetta di Ferrara* states that the Empress of Russia, who already possesses the so-called *Vierge au Livre*, which ranks as one of Raphael's most precious *chef-d'œuvre*, has offered a large sum for the picture known as *La Madonna della Rovere*, in the Palazzo Garbarino at San Remo, where she has been spending the winter. It is reported that the owner, Dr. Periano, of Genoa, has declined to part with the picture on account of the special historic interest attaching to it, as Raphael is believed to have painted it expressly for Feltria della Rovere, Duchess of Urbino, who had recommended him while still a youth to the patronage of Piero Soderini, Gonfaloniere of Florence.

THE *Giornale Ufficiale* states that Signor Buzzatti, the fortunate discoverer of the silver basins of Gelimar, King of the Vandals, described in the ACADEMY of February 6, carried them last week to Venice to be examined by archaeological experts. Their report was most conclusive, confirming the opinion previously formed of their being pieces of great historic interest, and the smaller basin has also great claims to notice in an artistic point of view. Some other objects referring to the Vandal period were found with the basins. Signor Buzzatti promises to continue his excavations without delay.

THE Society of Artists at Vienna has announced that it will open an exhibition in the present month of Admiral Obermüller's copies of the Polar sketches taken by Julius Payer.

THE German engraver Eduard Mandel is at present devoting all his energies to an engraving of the Sistine Madonna. The splendid drawing that he has made of the picture gives reason to hope that his engraving of it will even rival that of Müller. It is a great undertaking for such an old man, but his strength is as yet undiminished, and it is hoped that he will be able to bring it to a successful end.

HERR DONNDORF, of Dresden, has been entrusted with the execution of the statue of Cornelius, to be erected at Düsseldorf.

OWING to the clearing away of some old houses that entirely hid it in some positions from view, the magnificent old Gothic church of St. Gereon, in Cologne, is now revealed in all its architectural beauty. An enthusiastic writer in the *Kölner Zeitung* says "that the sight of it will bring delight not only to every connoisseur, but to every heart gifted with a feeling for beauty." It is to be hoped that the view thus gained will not be blocked up again by any modern erections.

THE restoration of the Cathedral of Naumburg, which was begun last autumn, is now almost completed.

A NEW edition of Schnaase's monumental work, *Die Geschichte der Bildenden Künste*, has been prepared by the author with the assistance of Dr. C. Dobbert, of Berlin. It is expected that the venerable author will add to this edition an eighth volume on the Renaissance.

IN the *Portfolio* this month there is a fine etching, by Rajon, of Giorgione's study of a knight in armour in the National Gallery. The brilliancy of the armour, so effective in the painting, is well rendered. The excellence also of some photographs from Greek coins, illustrating Mr. Virtue Tebbs' valuable contribution to our knowledge of this subject, deserves remark. It is very seldom that photographs of such subjects can be gained at once so clear and so soft in outline. Bouguereau is the French painter under consideration in the number, and Mr. Holman Hunt's process is described in Mr. Hamerton's "Technical Notes." "Mr. Hunt feels," we are told, "that there is the greatest possible need for a thorough investigation of the nature of pigments and materials used." This is a matter of chemistry, and it is to be regretted that modern painters do not more often avail themselves of that science for ascertaining the purity of their colours and other materials, and for judging of their probable durability. Such a practice would to a great extent check that evil system of "blind confidence" in the colourman which Mr. Hunt so much laments. The old masters mostly prepared their colours themselves, or had them prepared under their own supervision; but now, when "every painter must be quite at the mercy of his colourman," it is surely necessary to take every precaution against adulteration.

THE *Zeitschrift für Bildende Kunst* opens this month with a long article by Mr. Beavington Atkinson on Sir Edwin Landseer. A portrait of Landseer, engraved by F. W. Bader, stands at the head of the article, but we are not treated to any illustrations from his works. The other articles of the number are—a continuation of Robert Vischer's interesting "Studies in Siena," giving a description of the Capellina del Martirio di S. Ansano, with outline woodcuts of several of Pietro Lorenzetti's paintings that will be new to the art student; an account, to be continued, of the New Opera House in Paris, and a technical criticism of the sixteenth century master, Jacob Seisenegger, court painter to the Emperor Ferdinand I., whose recently discovered portrait of Charles V. was mentioned in the ACADEMY some months ago. This portrait has been attributed to Titian or one of his nearest followers for more than a century; its restoration to this once celebrated but long forgotten master will no doubt lead to other paintings by him being identified. The etching in the *Zeitschrift* is not as good as usual this month.

## THE STAGE.

*La Fille de Roland.* Drame en quatre actes en vers. Par le Vicomte Henri de Bornier. (Paris : Dentu, 1875.)

THIS most admirable of recent poems for the theatre comes in confirmation of some people's theory that the place of a work, with comedy or with poetical drama, depends more on its treatment than on its subject. It depends also, we should say, on the date of the story and the spot where the action passes. But these themselves may be held to belong to its "treatment," and certainly it is very true that high comedy and serious or poetical drama may often be founded indiscriminately on a like motive. Certain action, either outward or inward—the conflict of certain emotions—takes place in the ninth century, in the dominions of Charlemagne, and the record of it we call "poetical drama," or even, if need be, tragedy. The same action—the same conflict of emotions—takes place in the nineteenth century, in Wimpole Street, in Manchester Square, in the Rue de Morny, and the record of it we call a comedy.

The theme which M. de Bornier has chosen for his "drame en vers"—*La Fille de Roland*—is practically that on which are founded M. Emile Augier's comedies, *Les Efrontés* and *Ceinture Dorée*. Each work has much of its source of interest in the feelings of a man who, having in early life been surprised into an act criminal or disgraceful, is continually burdened with remorse because of it, and finds his worst punishment not in the common punishment which the Society of his day would award him, but in the lasting shame that parentage like his brings on the child he loves. When M. de Bornier's drama begins, Ganelon has long ago, in a fit of jealousy, betrayed Roland into the hands of the Saracens at Roncevaux. For punishment, he was bound to the back of a wild horse and sent to his strange death in a forest. But, unknown to Charlemagne and all the world, some monks rescued him; and one of them, Radbert, had found his son for him, and had counselled forgetfulness of what was gone by, and amendment for the future. The son, Gérald—now a young man—knows nothing of his father's history, and his father has taken a new name. No one has recognised him, and he hears everywhere Ganelon execrated. To all these people Ganelon is a new Judas.

The niece of Charlemagne—the daughter of Roland—making a pilgrimage to a shrine near Amaury's (or Ganelon's) castle of Montblois, is threatened by a troop of Saracens, and saved from danger by Gérald, the son of her father's betrayer. He is taken with the love of her; she, with the love of him. Nothing comes between them but Ganelon's fear of being recognised. Once and again Gérald establishes his claim, strangely denied by his father. At last, fighting victoriously with a Saracen for the sword Durandal—Roland's sword—his claim must be allowed even by old Ganelon himself. So much honour should have wiped out the dishonour. So all is ready for the marriage. At last, the hour foreseen and dreaded for so many years, comes. Ganelon is recognised and denounced. Borne down

with shame that his son should know him to be the betrayer of Roland, he yet pleads for the son, and Charlemagne and his lords see good cause to forget the young man's parentage, in his deeds of prowess, and Berthe's love for him is unchanged.

But these are the times of chivalry, and Gérald is the soul of honour. It is for himself to decide, and with fine instinct—true, whatever may be said, to the time and the character—has the writer caused him to decide to go away. He will leave Berthe. He will follow his father. Nor is there anything Quixotic in his decision. The Emperor gives him Berthe, and he is bound to refuse her.

"Oui, sire, ce bienfuit, cette faveur insigne,  
C'est en les refusant que j'en puis être digne !

Sans cela l'on dirait, en citant mon exemple,  
Que l'expiation ne fut point assez ample,  
Et j'aime mieux briser mon cœur en ce moment  
Que d'être un jour témoin de votre étonnement !  
Oui, vous-mêmes, vous tous qui plaignez mes souffrances,

Vous qui me consolez dans mes horribles transes,  
Peut-être cet élán de vos coeurs généreux  
S'arrêterait bientôt à me voir plus heureux !  
Mon père s'exilait : nous partirons ensemble ;  
Il sied que le destin jusqu'au bout nous rassemble.  
—Que mon malheur du moins serve à tous de leçon :  
Pour mieux vaincre à jamais l'esprit de trahison,  
Songez à vos enfants !

Charlemagne. . . . Barons, princes, inclinez-vous  
Devant celui qui part. Il est plus grand que nous !"

That is enough to show, at all events, the purity and elevation of tone by which the work is marked. It is not enough to show the admirable art and ingenuity of the plot and many of the incidents: plot and incidents never relied on as the main source of interest, but used adroitly and finely to aid in developing the characters to reader or spectator. One scene—that in which Charlemagne and Berthe watch at a window the conflict between Gérald and the redoubtable Saracen, who thus far, in conflict with thirty knights, has retained the sword Durandal—recalls a scene in *Ivanhoe*, and something in earlier literature. But almost every scene, whether invented or derived, is so treated that the reader feels it to be in its proper place; and many scenes are models of careful construction and subtle execution.

The execution, but never the conception, flags towards the end. The highest interest is reached in the third act. There is not matter enough with which to fill a fourth. The *dénouement* halts, and is waited for. In the earlier acts there is more power, more play of various motive, more subtlety in the fashioning of sayings which suggest this to one, and this to another—carry hope here and fear there, among the persons of the drama—so that the interest is at every moment keenly alive. For what is done most strongly is the character of Ganelon, and his changing emotions, as over and over again recognition seems certain, and is once more delayed. His remorse is constant, but is not suffered to be monotonous, and much of genuine art was needed to avoid monotony. Gérald is a simpler character, firm in execution, as in conception high and true. Berthe is simplest of all, and as true as any. No modern *ingénue*

this, but a character formed by the manners and training of that time: silent, constant, tranquilly heroic. And Radbert the monk, and Charlemagne, in his old age—these two are firmly and sharply outlined.

And lastly, the piece is written in full and sonorous verse, and abounds in picturesque details, and in local colour, used rightly enough with the dramatist's freedom, for it is not the imaginative writer's business to do the work of the antiquary, but to put life into bones which would be dry for ever without his imaginative power. And as a detail of exquisite workmanship—a song to be sung—we will quote, last, certain verses which tell their own story, and should send the reader to the book that holds them :

"La France, dans ce siècle, eut deux grandes épées,  
Deux glaives, l'un royal et l'autre féodal,  
Dont les lames d'un flot divin furent trempées ;  
L'une a pour nom Joyeuse, et l'autre Durandal."

Roland eut Durandal, Charlemagne a Joyeuse,  
Sœurs jumelles de gloire, héroïnes d'acier,  
Et qui vivaient du fer l'âme mystérieuse,  
Que pour son œuvre Dieu voulut s'associer."

And then their deeds are sung :

"Durandal a conquis l'Espagne ;  
Joyeuse a dompté le Lombard ;  
Chacune à sa noble compagne  
Pouvait dire : Voici ma part !"

"Hélas ! La même fin ne leur est pas donnée ;  
Joyeuse est fière et libre après tant de combats,  
Et quand Roland pérît dans la sombre journée,  
Durandal des païens fut captif là-bas !

Elle est captive encore, et la France la pleure ;  
Mais le sort différent laisse l'honneur égal,  
Et la France, attendant quelque chance meilleure,  
Aime du même amour Joyeuse et Durandal."

FREDERICK WEDMORE.

## STAGE NOTES.

It is said that a series of French performances are to be given at the Opera Comique Theatre, Strand.

MR. HOLLINGSHEAD'S season at the Opera Comique terminated last night. *The Lady of Lyons*, with Mr. and Mrs. Kendal in the principal parts, has been acted during the week. *The Bengal Tiger* has also been performed.

*Othello* has been acted at the Holborn Amphitheatre, with Mr. Creswick in a principal character.

*Round the World in Eighty Days* was to be produced on Thursday night, at the Princess's, with one or two performers of note, but with scenery and accessories more likely to engage attention.

*Two Orphans*—Mr. Oxenford's successful adaptation of the French melodrama—has reached its 150th night at the Olympic Theatre. Mr. Albery's comedy is still announced, but no date has yet been fixed for its production.

*A Regular Fix*, with Mr. Thomas Thorne in the prominent character, is now played nightly at the Vaudeville, after *Our Boys*. It takes the place of the burlesque.

MDLLE. DELAPORTE, the great French actress of the Théâtre Michel, St. Petersburg, took her benefit there on February 15. Mdlle. Delaporte will in a short time return to France, and will probably join the company of the Gymnase Theatre, which possesses in Mdlle. Pierson its only actress of first-rate ability.

THE Comédie Française, when it does not take its recruits straight from the lessons of the Con-

servatoire, is apt to take them from the Odéon. Not only did M. Pierre Berton, who is shortly going to the Vaudeville, come from the Odéon, but Mdlle. Bernhardt and Mdlle. Emilie Broisat came from the same theatre. And now the Français takes from the Odéon two actors and two actresses: MM. Baillet and Truffier, and Mmes. Fassy and Blanche Baretta. Mdlle. Alice Lody, the promising *ingénue* at the Gymnase, will take Mdlle. Baretta's place at the Odéon.

THE Théâtre des Variétés has given with great success its *Revue à la Vapeur*, written by Siraudin and his comrades. It is remarkable as affording Mdlle. Berthe Legrand the opportunity of imitating at once the art and the mannerism of Mme. Chaumont. Baron and Deschamps also appear in the piece.

THE Gymnase Theatre has begun to give *matinées*, following the example of the Gaieté and one or two other Paris theatres.

At the Palais Royal, the *Boule*, by Meilhac and Halévy, has reached its hundredth night, and the *Maitresse Légitime* at the Odéon has attained the same age. It is still very successful, but is to be withdrawn before long to make way for *Un Drame sous Philippe II.*, by M. Georges Porte-Riche, in which Mdlle. Rouscill will have an important part.

M. VILLIERS DE L'ISLE ADAM has just written for the Théâtre des Arts (which is about to be enlarged and re-arranged) a four-act drama called *Le Prétendant*. The piece is well spoken of, but difficulties will probably be met with in the distribution of the characters.

At the Théâtre Français the second and third row of seats in the pit are almost entirely devoted to the paid *claque*, who are thus often in the way of paying spectators, and these of the most intelligent kind, for the pit at the Théâtre Français is exceedingly well frequented, by playgoers who know more about the piece and the art than most of the people who sit in the *fauteuils*. A movement is on foot for removing the *claque* to the very back of the theatre, and if M. Perrin, the manager, consents to this, it may be the beginning of the humiliation of the paid enthusiasts at many another Parisian theatre.

PARISIAN dramatic criticism is often very frank. Here is an example from Monday's issue of the paper most influential in matters of art. The critic is speaking of an actress at the Théâtre des Familles. He says, "Unfortunately the theatre demands of those who make it their career, certain physical advantages which stingy nature has refused to give this *débutante*. Nature has here lodged, by a great mistake, the mind of an artist in an envelope by no means fit for it. That is a pity."

M. BALLANDE is about to give, at his *matinées*, the translation of a famous Russian tragedy—*Ivan le Terrible*, by the Count Tolstoi. It is said to recall to recollection the *Louis Onze* of Casimir Delavigne.

The interpretation of *La Fille de Roland*—M. Henri Bornier's poetic drama, reviewed in another column—is now even better, it is stated, than on the night of its first production, a fortnight ago. Barring an appearance and manner a little needlessly Byronic and exaggerated, M. Mouquet Sully is generally approved as the hero, while of Mdlle. Bernhardt's performance as Berthe, a most competent critic writes:—"She is much applauded for a certain cry in the third act, but I avow that I don't attach much importance to these momentary effects, which a second-rate actress can compass if she have the right temperament and healthy lungs. What connoisseurs value in the talent of Mdlle. Bernhardt is her marvellous *élégance d'allure*, the charm of her diction, the sense of delicate poetry that is somehow always about her.

The first night, looking at the whole performance as a picture, I said her rôle was in the middle distance. Since then, she has brought it well into the foreground."

## MUSIC.

CRYSTAL PALACE—BENNETT CONCERT.

THERE are but very few composers of sufficient greatness and versatility of genius to be able to furnish the entire programme of a concert, and at the same time to sustain throughout the interest of the hearers. In making this remark, reference is of course not intended to such large works as oratorios or operas, but to such miscellaneous concerts as those of the Crystal Palace. A Haydn, Mozart, Beethoven, or Schubert concert would be, if its numbers were judiciously selected, not only durable but enjoyable; to these names might probably be added those of Mendelssohn and Schumann; but who could sit out two hours of Romberg or Hummel, or even (with all respect be it said) of Cherubini? So, too, with living composers. We admire and enjoy the works of Brahms and Raff; but an entire concert of the former would involve severe mental exertion on the part of the audience; while Raff's genius, marked and distinctive as it is, is of too small calibre to sustain the attention throughout a whole evening.

In making these remarks, I do not for a moment intend to cast any reflection on Mr. Manns and the Crystal Palace authorities for giving us last Saturday a concert selected entirely from the works of the late Sterndale Bennett. On the contrary, the idea was a most laudable one, and a well-merited tribute to the memory of one of the most genuine artists whom this country has produced. If the result, from a musical point of view, was scarcely entirely satisfactory, it had certainly one advantage—that it has given an opportunity of a much more extended view of the range of the composer's powers than could have been obtained in any other way.

I have just now said that the musical result was not entirely satisfactory. This is simply equivalent to saying that Bennett was a composer of the second, not of the first, rank. He may be classed with such men as Gade, Reinecke, or Hiller, not with Mendelssohn or Mozart. His style was distinctly founded upon that of Mendelssohn, of which it is at times little more than a reflection. It was impossible not to feel this in the first overture played on Saturday—that to the *Wood-Nymph*. Here not merely were the subjects of the *allegro* of an unmistakeably Mendelssohnian type, but the triplet figure for the violins which so largely predominates reminds one forcibly of the first movement of the "Italian" symphony. In his pianoforte and vocal music the resemblance to his model is less marked; but it may safely be said that, but for Mendelssohn, Bennett would never have been what he was.

The great merit of Bennett's music is its exquisite artistic finish. Every note is in its right place, the ideas are always full of grace and elegance, and their treatment shows not merely mastery of technical resources but that true feeling for the beautiful which enables the composer to select the right one of the many things which it was possible to say on his subject. And yet with all this there is something lacking, something which just makes the music with all its beauty fall short of greatness. Its one failing is want of breadth. The details are charming, there is unity of design, too, about the work, but it is the unity of a miniature, not of a large painting, of a sonnet, not of an epic. There is no "grasp" about it; and if it always interests, it seldom warms and never excites.

The selection given on Saturday presented Bennett from three points of view—as a writer for the orchestra, for the piano, and for the voice. In the first of these departments it would have

been well, if practicable, to have given one of his symphonies, but the only one at present available (that in G minor) had been performed too recently at these concerts to render its repetition advisable. The orchestral selection was therefore confined to three overtures—those to the *Wood Nymph*, *Parisina*, and *Paradise and the Peri*. Of these works the first named, composed in 1838, when the writer was twenty-two years of age, is the most reminiscent of Mendelssohn. In grace and charm it is a worthy pendant to the better known overture to the *Nainde*, but of individuality of style there is but little trace. In this respect the overture to *Parisina*, while inferior in the mere beauty of its themes, is its superior. Best of all, however, is the overture to *Paradise and the Peri*, one of Bennett's later works, composed for the Philharmonic Society in 1862. This charming piece furnishes a decisive answer to those who maintain that in his earlier compositions Bennett "had written himself out." It would be more correct to say that he wrote less in the later years of his life simply from want of time. England is no country for composers who wish to live by composing, at least not if, like Bennett, they write for their art, and not for the music-shops. We have here no snug Capellmeisterships, as in Germany, where a musician can live a quiet untroubled life, secure from want, and with plenty of leisure to devote himself to his art. In London, on the contrary, the life of the professor is one continual round of hard work; and if (as has been stated) Bennett was in the habit of giving ten hours' lessons a day, how was it possible for him to compose? Had Beethoven been a fashionable teacher in London, and Principal of the Royal Academy of Music, it is more than doubtful whether we should ever have had the Choral Symphony.

As a writer for the piano, Bennett was represented on Saturday by his Concerto in C minor (No. 3) for piano and orchestra, and his elegant "Rondo Piacevole," Op. 25, for piano alone. His pianoforte music is mostly of high excellence, distinguished by the general features spoken of above, and with considerable invention in the matter of "passage writing." The concerto in C minor, though less frequently heard than that in F minor, is little if at all inferior to it in merit. It is written strictly in the orthodox form which appears to have been first fixed by Mozart, and which modern composers frequently modify—not always with advantage; in its ideas it is very pleasing; and its treatment, both as regards form and the display of the solo instrument, is admirable. It received a most excellent interpretation at the hands of Miss Agnes Zimmermann, a lady whose refined and tasteful playing is always to be heard with genuine pleasure, and than whom there is no more conscientious artist now before the public. The fair pianist was no less successful in her unaccompanied solo.

It would occupy too much space to enter into details of the seven vocal numbers which furnished the remainder of the programme. They comprised songs by Miss Antoinette Sterling and Mr. Vernon Rigby—both of whom are too well known to need more than a word of mention—the trio "The Hawthorn in the Glade," from the *May Queen*, sung by three students of the Royal Academy, Miss Jessie Jones and Messrs. H. Guy and Wadmore; the quartett, "God is a Spirit," from the *Woman of Samaria*, and two four-part songs given by the same vocalists, with the addition of Miss Thekla Fischer. These ladies and gentlemen are, I understand, pupils of Signor Randegger, and, both as regards management of the voice and the finish of their *ensemble* singing, do great credit to their instructor. As a whole the vocal music was less interesting than the instrumental, and it was in these numbers more especially that the want of sustaining interest in the programme was to be felt.

The concert commenced with an "Elegy" for orchestra, written in commemoration of Bennett

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death by one of his most talented pupils, Mr. T. Wingham. This little work is unpretentious in design, but well put together, and introduces with effect a fragment of the "Barcarolle" from the departed composer's Fourth Concerto. It was warmly received by the audience.

To-day Herr Joachim is to appear and perform a new concerto of his own, for the first time in England.

EBENEZER PROUT.

THE interest of the last Monday Popular Concert may be said to have been fairly divided between Mdlle. Krebs and Herr Joachim. The former chose as her solo Schumann's "Toccata" in C, Op. 7, a work which had not before been heard at these concerts, but which she had played last year at one of her recitals. This very interesting piece contains but few traces of its composer's usual style; it is written chiefly as a brilliant show-piece, though it does not on that account, like too many show-pieces, display poverty of idea; still it is the passage-writing rather than the thought which most impresses. Its difficulty is something enormous—so great, in fact, that we believe Mdlle. Krebs is the only pianist who has had the courage to play it in public in this country. Her performance of the Toccata is marvellous for the apparent ease with which it is given, and for the manner in which the meaning of the work is revealed even through the most complex passages. The same thing may be said of Herr Joachim's performance of Bach's "Chaconne," a very old favourite at these concerts, but which no other violinist can play as he does. The lady and gentleman joined in a magnificent rendering of Beethoven's "Kreutzer" sonata, which, as some of our readers may remember, was to have been given at a previous concert this season, but was omitted on account of Mdme. Norman-Néruda's indisposition. The concert opened with Haydn's Quartett in G, Op. 17, No. 5, one of nine which the old master wrote in that key, and remarkable for an early example contained in the slow movement of the introduction of recitative in instrumental music. The vocalist was Miss Sophia Löwe, and the conductor Sir Julius Benedict.

At Mdlle. Krebs's second recital at St. James's Hall, on Wednesday afternoon, the programme included Beethoven's Sonata in C (Op. 53), Schumann's "Carnaval," and shorter pieces by Bach, Beethoven, Rubinstein, Chopin, and Krebs. The young lady's playing has been so often praised in these columns that it would be a vain repetition to enlarge upon it here.

MR. GYE has issued his prospectus of the coming season of the Royal Italian Opera, which is to open on the 30th inst. (Easter Tuesday), with a performance of *Guillaume Tell*. The list of artists engaged includes nearly all the familiar names of last season, and five new singers are to make their first appearance in this country. These are Mdlle. Zare Thalberg (a daughter of the famous pianist) and a grand-daughter of Lablache), Mdlle. Proch, Signor de Sanctis, Herr Seideman, and Signor Tamagno. Signori Vianesi and Bevignani will, as in past years, share the conductor's duties. The list of new works and revivals, of which at least three are intended to be given, comprises Gounod's *Romeo e Giulietta* (for the first time for seven years), Rossini's *Semiramide*, Hérold's *Pré aux Clercs*, and, last and chief, Wagner's *Lohengrin*, which has been a considerable time in preparation. It will be on this work, should it not remain as in past years merely a promise, that the chief attention of musicians will be fixed. The cast announced includes the names of Mdlles. Albani, D'Angeri, Proch, Mons. Maurel, and Signori Nicolini and Bagagiolo. The Floral Hall Concerts will also be given, as in previous seasons.

MENDELSSOHN'S *Hymn of Praise* and Rossini's *Stabat Mater* were given at the Royal Albert Hall

on Tuesday. A series of performances of Bach's *Passion* is announced to be given at this hall during Passion week, under the direction of Mr. Barnby.

MR. EBENEZER PROUT has resigned the editorship of the *Monthly Musical Record*.

THE election to the Professorship of Music in the University of Cambridge, rendered vacant by the death of Sir Sterndale Bennett, is fixed for Tuesday next. The most prominent candidates for the post are Mr. G. A. Macfarren, Dr. Wylde, and Mr. Joseph Barnby. The position of the first-named gentleman in the musical profession, and his eminence as a composer, would render his election extremely popular beyond the limits of the University; and the Senate would do honour alike to him and to themselves by his appointment.

A NEW opera entitled *Carmen*, the text by MM. Meilhac and Halévy, the music by M. Georges Bizet, was produced at the Opéra Comique, Paris, on the 3rd inst. The *Revue et Gazette Musicale* speaks highly of the music.

CARL RHEINTHALER, a composer, who may be remembered by his oratorio *Jephtha*, which Mr. Hullah brought out many years since at St. Martin's Hall, has written a new opera, *Edda*, which has been given with great success at Bremen.

PROFESSOR BÖHM, of Vienna, a distinguished teacher of the violin, has just celebrated his eightieth birthday. Among the most distinguished of his pupils are to be named Ernst, Hellmesberger, sen., Joachim, and Leopold Auer.

MR. EDMUND VAN DER STRAETEN has discovered in the Archives at Brussels a document which proves that the celebrated Flemish musical theorist of the fifteenth century, John Tinctoris, returned to the Low Countries and became a canon of the Church of Nivelles, where he died in 1511. The town of Nivelles is, as we have already mentioned, about to erect a bronze statue to his memory.

A NEW tenor, Signor Bignardi, has made his first appearance in Glasgow, with Mr. Mapleson's operatic company, as Pollio in *Norma*, and is favourably spoken of by the local papers.

ST. PATRICK'S EVE will be celebrated at the Royal Albert Hall by an Irish Festival Concert, in which Mdme. Lemmens-Sherrington, Mdme. Patey, Mr. Vernon Rigby, and Signor Foli (who will sing in London for the first time this season), will take part. Mr. Levy, the celebrated cornet player, will also appear, and part-songs will be contributed by the Part Song Choir of the Royal Albert Hall Choral Society.

#### POSTSCRIPT.

MR. J. M. COWPER'S edition of the fourteenth century English poetical version of Cardinal Bonaventure's Meditations on the Supper of our Lord, and the Hours of the Passion, will be issued to the members of the Early English Text Society next week, with other books previously announced to form the Society's first issue this year.

THE Alexandra College, Dublin, which was founded in the year 1866, for improving the education of women of the upper and middle classes, has succeeded so well that it is now entering into contracts for the purchase and erection of fresh buildings, the existing ones having proved insufficient for the increasing number of students. Fifteen is the downward limit of age for admission to the College.

WITH reference to the omission of Dr. Brandis's *Forest Flora* from the list of works consulted by Dr. M. C. Cooke in the preparation of his Report on the Gums and Resins of India, we understand that the simple explanation is that Dr. Cooke, in spite of every effort, could not procure a copy of

Dr. Brandis's work in time for his Report. He did not get a copy of it until after his Report had been six weeks at press.

THE "Emperor Bell," which has been cast at the Frankeenthal foundry near Worms, is to be transported to Cologne as soon as the river navigation is fully established after the breaking up of the ice. The metal of which this colossal bell is cast weighed 50,000 lb., and was obtained from the cannon taken in the French war, and among the twenty-two pieces of ordnance which have been incorporated into it there were seven whose dates proved them to have been constructed in the time of Louis XIV. It is, therefore, not improbable that they may have been used to devastate the very same part of the old Palatinat in which the metal has been cast into its present form. The bell, which is twelve feet in height and ample enough to shelter fifteen men under its dome, is adorned with a bust of St. Peter, the patron of church-bells, and bears under the Imperial eagle a Latin distich and a German verse, setting forth its purpose of calling together the people to attend the services of the church. The dedicatory inscription, which is graved round the margin, proclaims that "William, the high and mighty German Emperor, and King of Prussia, in humble gratitude for the help granted him from above in bringing to a happy conclusion his late war with France, has caused the enemy's guns which were taken by the German troops to be melted down into a bell for the Cathedral Church at Cologne." In accordance with this pious intention, the inscription goes on to announce that the committee appointed to superintend the completion of the Cathedral have caused the bell to be hung in the southern tower of the church, with the concurrence and during the rule of the Roman Pontiff Pius IX., and Paul Melchers, archbishop of the see.

MR. E. H. PICKERSGILL is to lecture this evening at the Artisans' Institute, Castle Street, St. Martin's Lane, on "Hamlet: its Poetry and its Philosophy."

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